ANNUAL 1951

Picture Show

Filming "The Black Rose" in Morocco. (20th Century Fox)

On our cover. Dennis Price and Patricia Dainton in "The Dancing Years" (Associated British)
This Year — Next Year —

SOME of the photographs that illustrate this first article in this twenty-third edition of PICTURE SHOW ANNUAL may not be new to you. Among them are pictures from the past. But to me they will for ever be of outstanding interest. For one reason or another each one claims a special position in my own private collection. For instance, I received the photograph of Anna Neagle and Michael Wilding with a notification that Michael Wilding had signed a long contract with Herbert Wilcox, so that we may be sure that though Michael Wilding has made a number of pictures without Anna Neagle, and Anna Neagle has made pictures without Michael, we may look to the future to bring us more happy pictures starring this ideal British team whom we first saw together in Piccadilly Incident. I have always had a soft spot for Anna Neagle, and I think she has for PICTURE SHOW ANNUAL, as the extract from a recent letter shows.

I HAVE also followed the career of Judy Garland from the days when talking films sent film producers looking for talented singers who would please picture enthusiasts by their looks as well as their ability to sing.

Judy Garland was in her teens when she was seen by an M.-G.-M. talent scout. She was one of a trio, the Gumm sisters, singing at San Diego Exposition. Judy's real name is Frances Ethel Gumm. Judy at this time was no stranger to the camera. She had already appeared in The Harmony Parade, a Fox picture.

Judy Garland is seen on the left with her small daughter, Liza, and Mickey Rooney, taken between scenes of "Words and Music."

Left: The two scenes on the left show Douglas Fairbanks (above) with Glynis Johns in "State Secret," and (below) when he still added "Junior" after his name—with Loretta Young in "Loose Ankles," released in 1930.

Anne Baxter (left) and John Hodiak (bottom of page) as Col. Ted Martin in "Command Decision." Below: Newlywed John Hodiak helped his bride, Anne, to cut the cake at their wedding breakfast.
—Some Time—& For Ever

During her career with M.-G.-M., with whom she has been ever since, Judy Garland made several pictures with Mickey Rooney in the Andy Hardy series. To-day Judy is a successful star, married, and has a little daughter, Liza Minnelli, who is following in mother's footsteps. Liza has already appeared in a picture (the last scene) in her mother's successful musical, In the Good Old Summertime.

Judy Garland and Mickey Rooney were recently again a team for Words and Music, the Technicolor musical inspired by the careers of Richard Rodgers and Lorenz Hart.

The wedding picture of Anne Baxter and John Hodiak came to me in 1946. The year previous they took part in a make-believe love story in Sunday Dinner for a Soldier. This was the beginning of their real love story. Since then they have again appeared together in Homecoming, seen here in 1948.

Douglas Fairbanks has spent quite a time in England, especially in the war years. For his wartime services he received the K.B.E. from the King at a private investiture in July, 1949. His screen career has been long and successful. The photograph taken with Glynis Johns came from the Dolomites where they were making State Secret.

Glynis Johns has come a long way since her first screen appearance as the hysterical schoolgirl in South Riding. She is the talented daughter of a talented father, Mervyn Johns, and they are justly proud of each other.

Danny Kaye is also fond of England, especially London, where he has now many friends. His sensational success when he appeared at the London

Danny Kaye is seen below with Elsa Lanchester in "The Inspector General," and at the bottom of the page with Dinah Shore in "Up in Arms," his first film.

Above: A new portrait of Anna Neagle and Michael Wilding, and an extract from a letter from Anna to Maud Hughes. (Left) Anna with Jack Buchanan in "Good-night, Vienna." (right) Michael with Athene Seyler in "Tilly of Bloomsbury (1940).

Left: Linda Darnell, who is seen above with her little daughter, Lola.
The two pictures on the right are of Jean Pierre Aumonts. The nearer one shows Jean and his bride, Maria Montez, cutting the cake after their wedding, and the farther one, Mama Maria and Papa Jean with their baby—they were making "Siren of Atlantis" when this was taken.

Palladium was his most exciting experience, he told me when last we met. Though then he had made only seven screen appearances, he said he was looking forward to making many more. Linda Monetta Eloyse Darnell. I did enjoy her character study in A Letter To Three Wives, and it was after I had seen her in this film I received this happy portrait of her for my album. Though I hadn't at that time met either Maria Montez or Jean Pierre Aumont, I was pleased to receive this wedding-day photograph. I had seen Pierre Aumont in a number of French films before he went to Hollywood. It was not until 1946 that I met him, when he took part in the Royal Command Film Performance at the Empire Theatre, Leicester Square, and again in 1947 when he came over to appear in The First Gentleman for Columbia. On that occasion I also met Maria Montez, and was given the photograph of their St. Valentine's present on February 14th, 1946—Maria Christina.

It was in 1949 that these two attractive artistes starred together in Siren of Atlantis.

Way back in the silents, Jack Holt was the screen idol of boys from six to sixty years of age. His role in films was always that of hero in the true sense of the word, and proof that his good influence in films was appreciated was given him in 1933 when he was made honorary member of the Los Angeles Police Force "in recognition of his film roles."

Jack Holt was a cowpuncher before appearing on the screen, on which his popularity has never waned. A few years ago another Holt joined the rota of film heroes. Tim Holt is his name. He is Jack's pleasant-faced son and he specialises in Westerns.

William Bendix's flair for entertaining on the screen is equally successful in his home life, as this delightful snapshot illustrates. Baby's hair is literally standing on end listening to dad's attempt to amuse.

William Bendix began his screen career in 1942 with Metro-Goldwyn-Mayer, in Woman of the Year, and since then he has appeared in an
average of five films yearly. Before his screen career he was on the stage and in 1939 made a hit in the American Theatre Guild production of "The Time of Your Life." Ten years later he played this role (one of his best) in the film version of the play which starred James Cagney.

A most delightful baby study is this from Eleanor Parker with Susan Eleanor, who celebrated her second birthday on March 9th, 1950. I met Eleanor Parker during her visit here in May, 1948, when we were awaiting the release of the screen version of The Voice of the Turtle which she had finished before baby Susan was born. She told me it was her success in school dramatics that led her to the stage. Seen by a Warner talent scout when appearing at the Pasadena Community Theatre, she was placed under contract to Warner Bros. studios. Her first film was Mission to Moscow, which we saw here in 1943. She has been with Warner Bros. ever since.

Now we come to James Craig, photographed with his second son. James Craig says he was profiting by a previous experience when this was taken. He remembered his first attempt in the nursery on James junior, his elder son when he was a baby. "Don't move," says James, is the caption to this picture.

James Craig's screen success synchronises with the year of his marriage in 1938. That year he went to Hollywood to try his luck. Three days after his arrival he was given a screen test and a contract for Paramount. Two of his most successful films, Lost Angel and Our Vines Have Tender Grapes, have had post-war reissues.

Here is a tribute to a grand old-timer whose death on September 22nd, 1947, was a big loss to pictures. Harry Carey senior was one of the earliest converts to the "silent drama." As "Cheyenne Harry" he became one of the best-loved figures of screenland in those far-away days. He wrote plays, too—plays in

*Harry Carey junior and Mona Freeman in "Copper Canyon"—Harry Carey senior is seen at the extreme right.*
which his heroes dealt in heart interest and human appeal rather than in gun play and sensational stunts. One interviewer called him “The Rough and Ready Cowboy with a College Education.”

Harry Carey junior, his son, bears a strong resemblance to his father. He came to films after serving in the late war in the American Navy. His first big part was in Three Godfathers, playing the same role in which his father appeared in the 1919 film version.

As a chivalrous young man he has been seen in a happy role opposite delightful Mona Freeman in Copper Canyon. This film followed Dear Wife for Mona Freeman, who established herself as a big favourite in the first film of this series, Dear Ruth.

Robert Walker, screen star, is also a family man. He is devoted to his two sons Robert and Michael. His has been a success story from the day when he won two scholarships to join the Pasadena Playhouse; instead he studied at the American Academy of Dramatic Arts. This was in 1937. His first film was Bataan, for M.-G.-M., for which company he has played most of his roles. Our photograph shows him as a sailor (he attended the San Diego Army and Navy Military Academy when he left high school) with Joan Leslie in The Shipper Surprised His Wife.

Joan Brodell was the name with which Joan Leslie was christened. Her name was changed when she was given a contract by Warners. This was after she had appeared in films for United Artists, Radio and Columbia. On March 20th, 1930, she married William Caldwell at Santa Barbara.

I have followed the successful career of Ray Milland since the days when this attractive Welshman appeared over here on both stage and screen. I have seen him, too, on each of the visits he has made over here, punctuating his busy Hollywood life, and accompanied by his very attractive wife Muriel, whom he wed in 1931.
You’ll guess by now I like portraits of children. I do. They are so unaffected—no putting on a special smile for the camera man.

Study the three on this page and you will see what I mean. At the top is Judith Ann Donlevy, born February 20th, 1943, playing draughts with her father, Brian Donlevy, who made his stage debut in the play of the first world war, in which he served, “What Price Glory.” It was equally successful when it was made into a film.

Since his first film, seen here in 1936, Brian Donlevy has well over 50 films to his credit. He retains the charm of his Irish ancestry (he was born in County Armagh), in spite of being taken to the United States at the age of ten months.

Also in this picture is Walter Pidgeon, who came over here in 1949 to make The Miniver Story, again opposite Greer Garson. You will remember that they acted together in Mrs. Miniver.

Whilst here Walter Pidgeon was also presented to Their Majesties the King and Queen at the Royal Command Film Performance. For your interest, you may like to know that he is better looking and more charming off the screen than on, and I am not the only one who said so at a party to which I was invited to welcome him.

Walter Pidgeon is Canadian born, but is now a United States citizen. His film career dates back to 1930, but before that he had a very successful stage career. His first stage appearance was singing in a musical with Elsie Janis on Broadway. He came over here when the show opened in London for an extended season.

Robert Douglas is British, born at Bletchley, Bucks, on November 9th, 1909. Well known on the British stage and screen, he left for America and a long-term contract with Warner Bros, after completing End of the River, a picture for Archers which he made in 1947, after six years’ war service in the Fleet Air Arm.

He also had a stage career before being enticed to the screen. He studied for the stage at the Royal Academy of Dramatic Art, and in 1927 made his first stage appearance at Bournemouth. His London theatre debut was in 1928, then followed an American engagement. When he returned he entered theatre management in London, which was interrupted by his war service.

Macdonald Carey, who plays hero or villain with equal versatility, has studied the art very seriously. He intended to become a teacher of dramatic art, but was persuaded to try radio and then the stage. From there he took the easy step to films, where his success was instantaneous.
Ann Sothern shows her small daughter, Tish, how a toy kitten can wag its tail. Tish came to the set of “Nancy Goes to Rio” to visit her.

In circle: As a boy in New Orleans, John Carroll was always on time when his mother prepared rice a la Creole, and today his eyes still sparkle when she cooks it for him—and he can never resist a “taste” from the pan.

Ann Sothern’s mother was a noted concert singer and coach to a number of film stars. Ann studied music, intending to make this her profession; this intention was fostered when she won first prize for the best original piano composition in an international high school contest. But the screen won her from the stage where she was appearing under her christened name Harriette Lake. The delightful mother and daughter study that illustrates this page came to me with the news that her film, Nancy Goes to Rio, was finished.

Ann Sothern is more familiar to many cinemagoers as “Maisie” for she has already made ten films in which the adventures of Maisie are pictured.

And another mother picture. John Carroll says he has never lost his taste for his mother’s cooking and sent this photo to prove it.

John Carroll from Louisiana had the urge to see the world at an early age. When he was twelve he left home and has since circled the globe several times. Before settling down to a film career, he has been steeplejack, ship’s cook, range rider, racing driver, and circus airman—all good experiences to bring to the world of film making. He can sing, too, as you will know if you saw the M.G.M. film of Rio Rita in which he took the role of Ricardo Montera. He studied singing in Italy, and has sung here in London, in Paris, Berlin, Vienna, Rome and Budapest.

Walter Brennan, who fills two cards in my file with titles of his film appearances, went into pictures between the two World Wars and has been there ever since. He has two sons and a daughter. One of his sons is very interested in “shop” talk and spends a lot of time with his dad at the studios, particularly as Nigel Bruce has a number of interesting stories to tell about his early days in pictures, days spent in British studios. Nigel Bruce, as you may know, is of Scots descent. He is the son of Sir William Bruce, Bart., and Lady Bruce. His last visit over here with his wife was in May, 1948.

Nigel Bruce and Walter Brennan chatting on the set of “This Woman is Mine,” had an interested listener in Brennan’s young son, Andy.
After admiring the energetic enthusiasm Betty Hutton brings to every one of her screen impersonations, I was invited to meet her in 1948 when she arrived here (with her husband, Ted Briskin) to appear at the Palladium.

She told me then how nervous she was at this first stage appearance in London, and how much she hoped for success. Her wish was realised when, on that first night of the show, the audience insisted on encore after encore.

The story of Betty Hutton is that of a little blonde singer who hitched her wagon to an "act" and rode it to fame. Then, once she had jolted the world into recognizing her, she set out to be a versatile star through a well-planned campaign of tempering the madcap, screwball and blitz style that was hers for so long. Her clowning interests her two delightful little girls in this photograph. When mamma’s at home there’s never a dull moment in the home of the girl from Battle Creek, the birthplace of Betty June Thornburg, known to us as Betty Hutton. This photograph arrived on her return to America.

Betty’s story is one of the most human-interest ones in show business. And beneath that blonde hair is one of the best business-heads in Hollywood to-day. Betty has always known what she wanted and gone after it.

Early in her life her mother became the sole support of Betty and her elder sister Marion. As a child, Betty was concerned at her mother working so hard. She used to say, "Someday, I’ll see that you don’t have to work, and I’ll buy you a fur coat that’ll reach clear to your ankles," and out of the first salaries Betty got in show business she did save enough for that fur coat. Only, by the time she bought it, ankle-length wasn’t the style in coats; still, it was genuine fur.

Betty was the tomboy of the two sisters. She reports that she was freckled and her hair was unruly, and that it was more fun to play boys’ games than to play houses with dolls.

And here are two more proud pictures. Firstly, Edward Arnold, whose big boast to-day is that he began work at the age of eleven. He played in pictures as far back as 1918, but his big success came with the talkies. This photograph shows him with his son William taken when he was on location for Big Jack, a 1950 release picture. Secondly, the very popular George Murphy, of the dancing feet. George gave a dancing routine on the stage of the Odeon Theatre, Marble Arch, at the Royal Command Film Performance in 1949. It was on that occasion I met him and his wife, who was his dancing partner before their wedding. They were married in the Little Church Around the Corner at Christmas time, 1946. George intended to be a mining engineer, but luckily for the stage and screen he changed his mind and became a dancer instead.
Here's Angela Lansbury: (bottom of page) a recent portrait; (below) Angela photographed after her wedding to Peter Shaw in London in August, 1949.

Angela, then nineteen, had just completed "The Hoodlum Saint" when this picture was taken of her with her mother, Moyna MacGill, and her two brothers.

I first met Angela Lansbury when she arrived in London with her fiancé, Peter Shaw, for her marriage, August, 1949.

Born in London, she is the daughter of well-known actress Moyna MacGill and grandson of George Lansbury, the famous Labour M.P.

This was Angela's first visit to London since her debut as a famous film star, for she was evacuated to America with her brother in 1940.

Angela was educated at the South Hampstead School for Girls. She had already completed a year's study at a dramatic school when war broke out.

During those war years she grew up and made her film success in such films as The Murder in Thornton Square, an American film version of "Gaslight," which was seen here in 1944; The Picture of Dorian Gray, National Velvet, The Harvey Girls, The Hoodlum Saint, Till the Clouds Roll By, The Private Affairs of Bel Ami, If Winter Comes, The World and His Wife, The Three Musketeers, The Red Danube.

In all three of her first films the characters she played were British. Then in the Technicolor musical film, The Harvey Girls, she was given her first all-American role as the head dance hall hostess in a Western frontier town!

"I guess," she said with almost devastating modesty, "the studio thought I could do it, or they wouldn't have given it to me."

It was her mother's name, well known on the American stage, that gained Angela an audition at the celebrated Fagan School of Drama.

But now the big problem was how to pay the fees. It was against the law to send money from England. However, her recommendation carried so much weight that she was given an all-tuition paid scholarship to the school. She graduated with honours, but her youth and inexperience was against her when she began the heart-breaking tour of theatrical agents. Couragously she took an engagement at a night club, then in a department store. After six months her luck turned.

Her entry into pictures was spectacular. She told me she was seen by a Hollywood screen writer on a Tuesday, given a screen test on Wednesday, signed to a long-term Metro-Goldwyn-Mayer contract on Thursday, and named for a role in The Murder in Thornton Square, the Charles Boyer-Ingrid Bergman starring film, on Friday.

Since that day she has never looked back.
And here's Audrey Totter, the screen's latest sophisticated glamour girl—a new portrait of her is at the bottom of the page. Above, she is seen with her collection of elephants in her Westwood apartment, and on the right, assisted by Peter Shaw, who has embarked on a Hollywood career as an interior decorator, she plans the remodelling of her apartment—you'll notice that in her enthusiasm for redecoration, she even changed the colour of her hair.

The centre picture is of Robert Taylor, in whose film Audrey Totter made her first big hit, photographed on a visit to the late W. S. Hart on his three-hundred-acre ranch at Newhall. Hart was one of the first of the screen's great two-gun cowboys, and they are seen here in the saddle room, talking over changes in the film world.

I asked Peter Shaw, Angela Lansbury's husband, if he was interested in a film career, but he told me he was more interested in interior decorating and told me his plans for a home. He likes the idea of each room being in a different period. His ideas were most original and very attractive. He has now started this as a career in the film city as the photograph above shows, taken at the home of Audrey Totter.

Audrey has ideas of her own on furnishing. She believes in luck, too; note that all the elephants in her collection have upraised trunks. This is supposed to bring good luck, but I think the reason for her screen success is due more to knowing what she wants and letting nothing put her off once her mind is made up. She is a very determined young lady. For instance, she states that it was after her first visit to the theatre, at the age of eight, that she decided to become an actress, and still with that ambition she ran away from home to join a circus, and was not a whit daunted by being brought home in tears by the circus officials. Her road to success has not been easy. Against strong family opposition she persevered, and now she can smile at the reward of her perseverance.

On the right of this page is a photograph of Robert Taylor talking to that grand old Western film star, the late William S. Hart, known as "Two Gun Bill" and "Big Bill Hart" in the days of the silent. It was in High Wall, which starred Robert Taylor, that Audrey Totter made her first big success. I first met Robert Taylor in 1937, when he was over here to make A Yank at Oxford. I met him again in 1947, when his wife, the talented Barbara Stanwyck, came with him, and again in 1948 when he came over to make Conspirator.
Timothy Ryan was born April 13th, 1946, and the photograph from the family album was taken in January, 1947, when he was in the arms of his father Robert Ryan. Since then Timothy has welcomed a little brother, born 1948, who was christened Cheyney. Robert Ryan as a young man distinguished himself on the athletic field. He plays "he-men" on the screen and delights in every sign that his boys will do the same when they grow up. Robert Ryan's screen career, which began in 1939 after a time on the stage, was interrupted by the war in which he enlisted as a private in the Marine Corps. His first film, Golden Gloves, made his name as a forceful actor. This has been followed with similar success and growing popularity in films including Bombardier, Crossfire, Woman on the Beach, Caught, The, Set-Up, and Return of the Bad Men.

If Robert Ryan had not turned to stage and screen, he might have had a journalistic career. He was a most successful editor of his school magazine and won a prize for literature. He has a real flair for story telling. It was in 1937 that he became interested in the theatre and it was when he was appearing on Broadway in a play starring Tallulah Bankhead that he received his first film contract, which was with Radio.

Modern tomboy Ava Gardner, seen above between scenes of "The Great Sinner," makes a startling contrast with the elegant Ava Gardner whom we saw in the film (right).

When Robert Ryan was making "Trail Street" he was visited by his tough young son, Tim, then nine months old, garbed in a gun-totin' outfit of his own. Just to prove that it wasn't all swank, he aimed a left at father's chin.

I met Ava Gardner when she came over here in March, 1950, on her first trip to England, to make Pandora and the Flying Dutchman with James Mason.

Small, slender, strikingly lovely, with her creamy skin and rounded, dimpled chin, Ava Gardner has a smile that dimples her cheeks and lights up her whole face, making her seem years younger than when her face is in repose, and I was struck by her soft green luminous eyes under their curved black brows. She was eagerly looking forward to six weeks in Spain on location and to exploring London when she returned to finish the film in the studio. Of the six months permitted her, she was hoping that the last would be a holiday month.

Ava celebrates her birthday on Christmas Eve.
When Rosalind Russell married Fred Brisson, the wedding party was photographed at the reception held at picnic grounds near the Santa Ynez Mission at Solvang, California, where the wedding ceremony took place. Here you see the bride and groom surrounded by the bride's mother, the groom's father, the matron of honour (Charlott Wynters), Mr. and Mrs. Chr LaRoche and Rosalind Russell's brother, Jim.

Another treasured wedding group is that of the marriage of Rosalind Russell with Fred Brisson. In this photograph you can see Carl Brisson, father of the bridegroom. Carl Brisson was an idol of stage and screen between the two wars. The last time I saw him was at a wonderful first night on which he packed the theatre with his fine singing and dancing performance in the stage play, "Wonder Bar."

His son Fred's marriage to fascinating Rosalind Russell was in 1941, when she was dividing her time between acting for the screen and serving on the Women's Ambulance Council at Beverly Hills. They have one son, Lance Brisson, born in May, 1943.

Rosalind Russell's first film was Evelyn Prentice. Her success was instantaneous. She has an individual style and excels in comedy.

But real hard work went to the making of her success. Way back in her school days she decided acting should be her career and to this end she joined a dramatic college. Experience in amateur theatricals led to an engagement with a stock company. Then came the great day when she had a Broadway engagement. Hollywood and a Metro-Goldwyn-Mayer contract followed. During the first year with them she appeared in eight films and has played in many more M.G.M. films since.

She has a most striking personality off the screen. Her last visit over here was at the 1945 Royal Command Film Performance, where her beautiful gown and jewels shone out even at that very colourful fashionable gathering.

Rosalind Russell brought her son Lance into a film studio for the first time to watch her work in "Tell it to the Judge." It was a treat for his sixth birthday. She had asked him whether he wanted a scooter as a birthday gift. "No," said Lance, "I want to visit a studio and see you act with make-up on your face."

Lance was a good boy as he had been told, and kept very quiet while the cameras were turning. As a reward Rosalind took him on a tour of the studios before taking him home.

A studio portrait of Rosalind Russell.
Derek Bond can always be relied on to give a good interpretation of a role in a worth-while screen play. Most of his roles have been worth-while, beginning with his first film part in The Captive Heart, which was followed by Nicholas Nickleby, The Loves of Joanna Godden, Uncle Silas, Broken Journey, The Weaker Sex, Scott of the Antarctic, Marry Me, Post's Pub, Christopher Columbus and Tony Draws a Horse.

When eighteen months of age Derek Bond was brought to London from Glasgow, where he was born. While still at school he had leanings towards the stage and won a name for himself in school plays. However, he began in journalism, then, to please his father, went in for a banking career, but the stage called, and after a small part in a television play, he plucked up courage to write to the successful stage actor, Hugh Wakefield, asking for an audition for a role in a play he was producing titled "As Husbands Go." He got the audition and a small role, together with that of understudy for two of the chief characters, Bruce Seaton and James Carney. Success after success followed in repertory, on tour, and a season at the Garrick Theatre, London. Then war broke out. He joined the Grenadier Guards, and after being taken prisoner in North Africa, he was demobilled in 1945, with the rank of captain, and the M.C.

It was at a party celebrating the success of Anna Neagle and Michael Wilding in Spring in Park Lane that I met Lana Morris, who had the role of the maidservant in that film. Since then I have watched her rise to further popularity in her role as Lolly in The Weaker Sex, as Daphne in It's Hard to be Good, as Jean Kent's friend, Bouncie, in Trottie True, and as the self-possessed maidservant in The Chiltern Hundreds.

Lana Morris, dark haired and brown eyed, was born at Ruislip, Middlesex. She still lives at Ruislip though not in the same house. To celebrate Lana's success in Trottie True, which brought her a seven years' contract, Mrs. Morris bought her a new dog. Lana named him Bouncie Poo. Bounce, you may remember, was the role Lana played in Trottie True, and, incidentally, it was Jean Kent, the star of the film, who chose Lana for this part. She was lunching with the producer and director in the studio restaurant and when they said they were having difficulty in finding a girl for Bouncie, Miss Kent who had noticed Lana at a near-by table, said "There's the girl." Lunches have proved lucky for Lana. She was lunching with her mother in a Dublin restaurant when spotted by a film agent. As you will see by the photograph of Lana Morris on the left, she is a brunette, but for her role of Bouncie in Trottie True, a Gaiety girl who is the idol of the stage-door Johnnies, she appeared as a blonde to contrast with Jean Kent's red hair.
Geraldine Brooks is another pleasing personality who has established herself as a screen favourite. Since her first film, seen here in January, 1948, entitled Possessed, I have watched her climb the ladder of popularity in Cry Wolf, An Act of Murder, The Younger Brothers, Challenge to Lassie, The Reckless Moment and Embraceable You. In the last she appears opposite Dane Clark whom I noticed at first sight in Alan Ladd's big success, The Glass Key.

Geraldine, who celebrated her twenty-fifth birthday October 29th, 1950, excels in dramatic roles. Her part in The Reckless Moment as the indiscreet daughter of Joan Bennett brought her unstinted praise and the co-starring role with Dane Clark in Embraceable You.

Dane Clark was welcomed to films as Bernard Zaneville, his real name. He took the name of Dane Clark in his next film, Action in the North Atlantic. Coming to the screen by way of radio and the Broadway stage, he now has over a dozen films to his name. This photograph, that recently reached me, shows him with his pretty young wife, whose Christian name is Margo, not the film actress.

Dane Clark hankered after a career as a professional athlete when a schoolboy. First he tried baseball, then became a middleweight boxer. Then a change of mind decided him to study law. He went to Cornell University but after completing his law course changed his mind again.

I liked this home picture of stage and screen star, Norman Wooland, whose six feet two inches towered above all the guests at a party after the Press showing of The Angel With the Trumpet, in which film he took the role of the ill-fated Prince Rudolf of Austria. His most outstanding role to date in films, and that which will best be remembered by lovers of Shakespeare, was Horatio in the world-praised Sir Laurence Olivier's film version of "Hamlet."

Norman Wooland was born in Dusseldorf, Germany, on March 16th, 1910. His first screen appearance was in a film entitled The Gap, released in September, 1937, starring George Mulcaster and Patric Curwen. This was followed by The £5 Man in which film Judy Gunn and Edwin Styles had the leading roles. Eleven years later we saw him in Escape.

Then followed for Norman Wooland three screen appearances released in 1949. They were titled Look Before You Love, All Over the Town, in which he co-starred with Sarah Churchill, and Hamlet. In 1950 we saw him in Madeleine, opposite Ann Todd, and The Angel With the Trumpet, Eileen Herlie's big success. His film career has run parallel with his stage successes.
A big welcome awaited Leo Genn when he arrived back in his birth town, London, in 1949, and was rushed at once to make *No Place for Jennifer* for Associated British-Pathe. Leo Genn, apart from his screen ability, is much in demand as a commentator, for the quality of his voice is one that, if anything, the microphone improves. Our photograph was snapped while he was making *The Wooden Horse*, the film of the real war experiences of Eric Williams, who, with other prisoners of war, made his escape from Stalag Luft III by using this exercise contrivance to outwit the enemy sentries on guard. Leo Genn has the role of Peter, the name Eric Williams gave himself in his famous story.

The lovely photograph of a lovely lady is that of Ethel Barrymore, sister to Lionel and the very distinguished John (who died in 1952). Although she has been a reigning favourite on stage and screen for many years (she was born in 1879, and made her first appearance on the stage at the age of 15), she is to-day completely modern in outlook. Her sense of humour is enormous, and her caustic wit, which we enjoy so much on the screen, enlivens her ordinary conversation. I repeat, a great lady.

Below is my final child study—Merlith, born 1941, powdering the face of her talented father, Edinburgh born Alastair Sim. On the right, producer, director, actor and author, Peter Ustinov, who acted in as well as directed *Private Angelo*, is seen with Eric Linklater, author of the book. Lastly comes a souvenir group celebrating the final scenes of *The Dancing Years*, a fitting finale to this contribution from my treasure trove of pictures.

MAUD HUGHES.
To Picture Show Annual
Sincere best wishes for continued success
Sincerely,
[Signature]
To Picture Showmen
Sincerely
Richard Conte
Dear Friend,

With warmest regards,

[Signature]

To [Name], with love and affection.

[Signature]

Yours sincerely,

[Signature]
OF all the fields on which fame is won, the field of the film is perhaps one of the strangest, for it is seldom that the eye of the public penetrates the screen that cuts off at least half. It is to those whose shadows move on the screen, not those who work behind it, that the cheers of the crowd are given.

It is pleasing, then, to start this article by talking about the most remarkable exception to this rule—Walt Disney. Only once to my knowledge has he appeared on the screen, but his name has been a household word for something like a quarter of a century as the creator of Mickey Mouse, Pluto and Donald Duck, the man whose brain and imagination have given us the charming animated cartoon versions of Snow White and the Seven Dwarfs, Pinocchio, Dumbo, and Bambi—a man whose fame is so great that famous stars ask for the privilege of providing the voices of his clever animal and human cartoon characters. You see him here with the little English girl who provides Alice with her voice in Disney's version of Alice in Wonderland. She was eleven years old when she signed the contract. Two years earlier she had been spotted in England by M.-G.-M. talent scouts and groomed in Hollywood for dramatic child roles, but she had had only one minor role when she came to Disney's attention.

In the centre is one of the loveliest of all the scenes in his lovely version of Cinderella, which has been six years in the making.

Although none of the voices heard in it belongs to anyone well known on the screen, Ichabod and Mr. Toad, which incorporates Washington Irving's Legend of Sleepy Hollow and Kenneth Graham's The Wind in the Willows, has Basil Rathbone providing the voice of Mr. Toad, and Bing Crosby singing and narrating the legend of the Headless Horseman. Basil Rathbone, already a distinguished stage actor before turning to the screen, will always be remembered for his work as the evil, sadistic Mr. Murdstone in David Copperfield.

Cesar Romero, who came to the screen from the American musical comedy stage, darkened many a film with his villainy until his role as the Cisco Kid revealed his flair for comedy and his genial personality, and he won greater fame in musical comedies such as Springtime in the Rockies.

Kathryn Grayson's lovely voice lifted her straight from the schoolroom to film fame, for she was put under contract by M.-G.-M. before she

*Top: The transformation scene from Disney's "Cinderella."*
Gertrude Lawrence, after a thirteen-year absence, returned to the screen in "The Glass Menagerie."

Deanna Durbin's glorious voice had been enthralling filmgoers for four years when Kathryn Grayson first sang on the screen. 1937 will always remain memorable for my first sight and sound of that merry, roguish little fourteen-year-old girl and the amazing power of her pure, effortless voice in Three Smart Girls, which made Deanna famous overnight.

There was no overnight fame for Margaret Lockwood. She made her film bow in Lorna Doone back in 1935 and worked steadily for the next ten years, when her portrayal of The Wicked Lady swept her into top favour with film fans.

Gertrude Lawrence, the lovely, sophisticated stage star who has occasionally, but too infrequently, graced the films, began her climb to fame at the age of ten years, as a child dancer in Dick Whittington, and made her first film in 1929. Her last screen appearances were back in 1937, in Rembrandt, with Charles Laughton, and Men Are Not Gods.

Eighteen years ago Bette Davis was so discouraged by her first months in Hollywood that she had packed in readiness to return to the stage when the late George Arliss gave her a role in his film The Silent Voice. It changed her whole life and gave the screen a brilliant actress whose talent was recognised by an Academy Award in 1935 for her work in Dangerous and another, in 1938, for Jezebel.

George Macready also stayed in Hollywood despite his initial discouragement. He went for a screen test but found that the studio which had invited him had changed its mind. However, he did not leave and, making his debut in 1942 in Commandos Strike at Dawn, has been under contract to Columbia for some five years. His is an unusual, forceful personality, and he has won Merle Oberon and Paul Henreid in "Pardon My French."

Orson Welles as the Mongol general in "The Black Rose."
Below: Louis Jourdan.
fame in unusual roles which his blazing sincerity makes utterly credible.

Orson Welles is one of the outstanding personalities of the screen world, original, courageous, intelligent. Born in 1915, he was only seventeen when he edited a new edition of Shakespeare. About the same time he went on a walking tour of Ireland that ended in a season at the famous Gate and Abbey Theatres. It proved to be the start of a sensational stage career. His first film, *Citizen Kane*, created a furor. The past two years or so he has spent mostly in Europe, making *The Third Man, Prince of Foxes, Black Magic* and *The Black Rose*.

Both Merle Oberon and Paul Henreid, cast together for the first time in a light comedy, *Pardon My French*, won fame in a single film; Merle Oberon as the tragic Anne Boleyn in *The Private Life of Henry VIII*, and Paul Henreid in the film that won Robert Donat his Academy Award, *Good-bye, Mr. Chips*, although this role, his first British one, came after a distinguished career on the Viennese stage and screen.

Many actors and actresses famous on the Continent have found themselves virtually unknown to the great English-speaking audiences, and have, therefore, had to win fame a second time.

Louis Jourdan is one of these. He went from France, where he was born in Marseilles in 1921, to score a hit in *The Paradine Case*, his first Hollywood film.

Honor Blackman is a young British actress who is beginning her climb to fame and, given the opportunity, should make a real success. *Daughter of Darkness* was her first film. Although the laws of this country do not encourage producers to use child talent, three British boys recently found themselves famous through a single film role. First was John Howard Davies, in *Oliver Twist*, which he followed with his brilliant performance in *The Rocking Horse Winner*. Bobby Henrey came next with his sensitive work in *Fallen Idol*, his second starring role being in *The Wonder Kid*, and twelve-year-old Jeremy Spenser, the latest, had his first starring role as an Italian musical prodigy in *Prelude to Fame*. He had made five previous film appearances in small parts, but this was a most exciting role, and the highlights of the film showed him conducting the full Royal Philharmonic Orchestra with a choir at the Albert Hall, London; and conduct-
ing an orchestra at the San Carlo Opera House, Naples.

In Hollywood, little Gordon Gebert, after making a hit in Holiday Affair and Come to the Stable, won a leading role in The Hawk and the Arrow, with Burt Lancaster, who has climbed high in his short career, for he did not turn to professional acting until his discharge from the U.S.A. Army in 1945.

It was Van Hefflin's role as Robert Taylor's loyal friend, a cynical philosopher with a taste for alcohol, in Johnny Eager, that brought him film fame and an Academy Award for the best supporting actor of 1942, although he had made his film debut nine films and four years earlier.

Marshall Thompson, six-foot-one of gangling youth, was spotted at a preview of his first picture and given an M.G.M. contract.

Gary Cooper is a first-rate example of enduring fame, for it was back in the days of silent films that he made a hit in the Ronald Colman film, The Winning of Barbara Worth.

Bristol-born Cary Grant is another whose fame has endured since 1932, when he made his bow in This is the Night.

Katharine Hepburn won stardom in her first film, A Bill of Divorcement, in 1933, and I well remember the controversy that raged over her unusual speech and style of acting.

Celeste Holm played in Oklahoma on the New York stage before coming to the screen. She won the 1947 Academy Award for best supporting actress in Gentleman's Agreement.

New and promising is Marina Berti, the young Italian actress in Prince of Foxes.

Two French stars appear in the British film, Maria Chapdelaine. Françoise Rosay, the brilliant character actress, had a long and successful career on the French stage and screen before making her bow in British pictures in The Halfway House in 1944. Michele Morgan won

Françoise Rosay and Michele Morgan with George Woodbridge and little Catherine Bradshaw in "Maria Chapdelaine."
acclaim for her work in her first French film, Gribouille. After making several Hollywood films, she returned to France. The Fallen Idol was her first British film.

John Ireland and John Lund, whose screen careers started in the post-war years, are both rising fast and steadily to fame. Both were first seen here in 1946.

Sonja Henie has won fame in two fields—a Norwegian skating champion when she was only eleven, she went to America in 1936 and skated to screen stardom in 1937. Irene Dunne, Spencer Tracy, Humphrey Bogart and George Brent all left the stage to begin their screen career at the time when the film found its voice—in 1930 or 1931, and they have all maintained their high position.

Lana Turner, who was first seen here in 1938 in They Won't Forget, had had no acting experience when she made her film bow. Zachary Scott, Texas born, made his stage debut in England. He had a hard climb to stage success, but his Hollywood debut in The Mask of Dimitrios won him immediate acclaim.

For more than ten years William Lundigan has been working steadily in films as a leading man, and won applause for his skilful handling of his role in Pinky in 1950.

Dorothy McGuire made her name on both stage and screen in Claudia, but it was her work as the dumb girl in The Spiral Staircase that really showed her depth and power.

Lynn Bari has been on the screen since 1936, and she has won a reputation as a sound actress.

Anne Crawford began her career during the unpropitious war years in a small role in They Flew Alone.

Last but not least on these pages is thirteen-year-old Russell Tamblyn, a possible future star, for he got the chance of his young life when cast as the boy Saul in Samson and Delilah.
In "Stromboli," her latest film, made on the Italian island, with Mario Vitale, a Sicilian fisherman.

With Gary Cooper and Akim Tamiroff in "For Whom the Bell Tolls" (1944).

With Joseph Cotten, Michael Wilding in "Under Capricorn" (1950).

With Charles Boyer in "The Murder in Thornton Square," for which she won the Academy Award for the best actress of 1944.

Left: With Jose Ferrer in "Joan of Arc" (1949).

Offstage—"Rage in Heaven" with Robert Montgomery and George Sanders (1941).

With Gary Cooper between scenes of "Saratoga Trunk" (1946).

Signing a contract with Samuel Goldwyn (left) and Roberto Rossellini.
DOROTHY HART had the courage to refuse a screen career when it was first offered to her. She had won a nation-wide cover-girl contest, but did not feel she was ready for films. She became a model, did radio and television work, and with part of her earnings took dramatic and vocal lessons. At last she said "I'm ready," and made her screen debut in The Assassin. Among her more recent films are Calamity Jane and Sam Bass, The Story of Molly X, The Undertow, Countess of Monte Cristo and Outside the Wall. She has bronze hair, green eyes, and is five feet six inches tall.

EILEEN HER-LIE is of Irish extraction, but she was born in Glasgow. Considered to be one of our foremost tragediennes, she gave up an office job in her native city to come to London to try to get on the stage. She says that she "lived on air" for six months. After that, however, she never looked back. On the screen she has played in Hungry Hill, Hamlet and The Angel With the Trumpet. Brown-eyed, brown-haired, she is five feet five inches tall.

SCOTT BRADY, who achieved stardom in The Gal Who Took the West, is the son of a former New York police chief. His real name is Jerry Tierney, and he is a brother of Laurence Tierney. He went into the Navy straight from school, and it was on his discharge that he enlisted in a dramatic school. He is an excellent swimmer, rider and boxer. He is tall—six feet two inches—and well proportioned.
Brown-haired, blue-eyed teen-ager Petula Clark has won popularity with British audiences on the concert platform, stage, screen, radio and television since the day when, only six years old, she sang "Mighty Lak' A Rose" at a local concert. Yet she remains a charming, natural girl, and is affectionately known to almost everyone as "Pet." Apart from her work and music, her greatest enthusiasm is for riding, and she spends all her spare time on lessons in horsemanship.

Having a musical ear, she taught herself to play the family upright piano so well that her father has since bought her a magnificent grand. She also plays the guitar.

Born in France, educated in America, it was in England that Betsy Drake eventually scored her biggest stage success. This was after she had already walked out on Hollywood because the contract she had signed had not brought her even a screen test. Cary Grant was on the boat taking her back to America after the run of the play, with the result that she made her screen debut opposite him in Every Girl Should Be Married. This was followed by Dancing in the Dark.

Always interested in the stage, Meredith Edwards gave up his job as a laboratory assistant with a firm in Flint, after winning an audition with the Welsh National Players. After the last war he joined the Liverpool Repertory Company, then became a member of the B.B.C. repertory company at Cardiff. Born in Rhosllangerchuguog, North Wales, it was as a young Welsh miner that he made his screen debut in A Run For Your Money, following it with his role as a choir-conscious P.-c. in The Blue Lamp.
LEIF ERIKSON looks like a Viking and comes from a seafaring family. When it came to a choice of his own career, his preference was for singing, his interest in music having been fostered by his mother. After training with a private vocal coach he made his first professional appearance as soloist with Ted Fio Rito's orchestra. Prior to coming to the screen he was in Max Reinhardt's productions, and was also in a comedy vaudeville act. Tennis, swimming and badminton are the sports he favours. He has light brown hair, blue eyes, and is six feet four inches tall.

JOANNE DRU has glistening brown hair and green eyes, and started her career as a model. It was while she was on holiday that she was spotted by Howard Hawks, the well-known screen director-producer, who told her that she ought to be in films. She was loaned to another studio for her first screen work, and her debut for Mr. Hawks was in Red River. Somebody described her as "the best-looking brunette to come to Hollywood in years."

GORDON MACRAE, who had his first important film role in Look For the Silver Lining, has tried most branches of entertaining — radio, gramophone recordings and the stage. He has a baritone voice, can play the piano, clarinet and saxophone. He went in for all kinds of sport at school, but now mostly confines himself to golf. His ambition is "To be a success and to be happy."
NINA FOCH is a Dutch girl. She was born in Leyden, Holland, of an actress mother and a father who was conductor of symphony orchestras. Nina also had some British blood—one of her ancestors was Lord Byron. Before coming to the screen she was on the Broadway stage. She is fond of reading, especially biographies, and likes music, her taste ranging from the classical to rhumba rhythms and boogie.

JEFF CHANDLER got his chance in films because of his rich, vibrant voice, which had been heard over the air in several series, one of his most popular roles being "Michael Shayne, Detective." Prior to wanting to become an actor, his ambition was to be a baseball player. It was his activities in high school dramas which made him change his mind. Although it was not his very first film, it was when he started work in Sword in the Desert that the studio decided that here was a new star. Brown-haired and brown-eyed, he towers four inches over six feet in height. His real name is Ira Grossel, and he was born in Brooklyn, New York. He is an avid reader and his hobby is pen-and-ink drawing.

IVAN DESNY was quickly recognised as a new heart-throb when he was first seen on the British screen with Ann Todd in Madeleine. He came to England from Paris to star in this film. One of the most fascinating things about this hazel-eyed, six-foot-tall actor is his voice. He learnt to speak English from British soldiers when in a German prisoner-of-war camp, and when peace came his voice was "dubbed" to many English films. On stage and screen he has played the parts of an American, a Russian, a South American and an Englishman. In Madeleine he appeared as a Frenchman for the first time.
Laurence Harvey is a Lithuanian, naturalised South African, who owes his muscular appearance to the fact that he participated in every kind of sport when at school in Johannesburg. During the war he served in the South African Army, and it was after his "demob" that he came to London in search of an acting career. After initial stage work he came to the screen in House in Darkness. His later films include Landfall and Poison Road.

Barbara Bates was the first member of her family, so far as is known, to decide on an acting career. Appearances in high school plays helped her to make the choice. She worked as a model for a few months, and it was her photograph on the cover of a magazine that brought her a film offer. Among her likes she lists watching baseball and football. She has her pet superstitions and her luck charm is a penguin brooch. Among her accomplishments is that of cooking, and, incidentally, she does not have to diet in order to keep her slim figure. She has pretty hair which receives fifty strokes of the brush every night, and her eyes are green. Among the films in which she has played are House Across the Street, The Inspector General, The Big Wheel and Quicksands.

Joan Caulfield, who, among her film roles numbers that of the "wife" in Dear Wife, has a complexion which colour photographers describe as perfect. She is blonde, blue-eyed and has a few freckles on her nose. She gives a great deal of sincerity and concentration to anything she undertakes, so no wonder she is a successful film star. When it comes to recreation she likes golf, reading, seeing films, and dancing.
HUG M MARLOWE won great praise for his work in the stage hit "Voice of the Turtle." His performance on the screen in Come to the Stable won him a long-term contract and a featured role in Twelve O'clock High.

BEATRICE CAMPBELL owes her career to a burglar! He broke into her father's office, and on a desk saw her photograph. He did not steal a thing, just left a note, saying: "You're lovely. Please forgive me!" The resultant publicity in the newspapers—there was a great deal of it, her father being a magistrate—helped her towards her film career. Beatrice is an Irish colleen. At one time she intended to take up a medical career, in fact she commenced studying at the University in Belfast. Her films include Now Barabbas Was a Robber and No Place for Jennifer.

KATHLEEN BYRON, who is blonde and blue-eyed, was brought back from America, where she had gone after her marriage, for her big screen chance in A Matter of Life and Death. Born in London, she had trained at the Old Vic and eventually joined their company at the New Theatre. She had played on the screen in The Silver Fleet when her husband, an officer in the U.S. Army Corps, was posted back to the United States. More recent films of hers are The Small Back Room, Madness of the Heart and Prelude to Fame.
Right: Edmond O'Brien and his wife, Olga San Juan, introduce daughter Bridget Eileen. They eloped while Edmond was making "Fighter Squadron."

Below: Cornel Wilde sings after his supper—for his pretty blonde wife, Pat Knight, and their black poodle.

Below: Mr. and Mrs. James Mason and one of the seven Mason cats which decided to make the picture a threesome. The portrait of Pamela travelled with them from their Buckinghamshire home when they went to Hollywood.

Below: Kirk Douglas, star of "Young Man of Music," enjoys a romp with his sons, Joel, the younger, and Michael, three years older.

Broderick Crawford, Academy Award winner of 1950 for his brilliant work in "All the King's Men," has a well-stocked library in his Encino ranch home.

Left: Red Skelton, a self-taught artist, paints for fun and gets excellent results.
For fifteen years now Fred Astaire has been the films’ reigning King of the Dance. The only serious threat has come from Gene Kelly, and that is not a consistent one, because Gene Kelly goes in for a slice of strong drama now and then. To both Fred, with his apparently effortless perfection, and Gene, with his pace and energy, the question of a dancing partner is of the utmost importance. Here they are with the tiniest and most tempestuous of all their partners, a thimbleful of atomic energy named Vera-Ellen who appeared with Gene Kelly in *On the Town* and with Fred Astaire in *Three Little Words*.

"Can’t act, can dance a little," was the inscription written on Fred Astaire’s first film test. "Dancing a little" has been his life work—but dancing a little better than anyone else. A few years ago he retired, but his retirement lasted only two years and again we saw on the screen his polished precision and airy elegance.

He creates all his own dances. Before he begins a film he looks at all those he has previously done in order to make sure that there

*Gene Kelly*

"*On the Town,*" which Gene Kelly directed, as well as starring, dancing and singing, reunited him with Vera-Ellen. Here they are "*Dancing on Clouds*"—one of the fastest and gayest numbers in the fast and gay Technicolor musical.
Two Top Tap Teams

is no duplication. He rehearses at first in front of a mirror. When he is sure of a dance he begins to teach his partner the steps. From two to four weeks are spent rehearsing in this way before he begins to film. He has had the same stand-in and accompanist for all his films.

Apart from his dancing, his chief interests after his family, which consists of his wife, Phyllis, his son and daughter and stepson, are in the chain of dance studios which he has established through America, and in his racing stables. He is a good pianist and likes music he can dance to. He smokes very little, worries continuously when he is making a film, but never has to worry about his weight. In clothes, his tastes run to well-tailored dandies, suede shoes and bright ties. His close friends include James Cagney, Irving Berlin, Bing Crosby — with whom he appeared in Holiday Inn — and Randolph Scott, who was in Roberta and Follow the Fleet.

Born in Cincinnati, Vera-Ellen as a child was such a book-worm that her mother sent her to dancing class for exercise. At sixteen she determined to make dancing her career and went to New York. She danced at a number of night clubs and while she was playing in "A Connecticut Yankee" Samuel Goldwyn gave her a film contract. Her first two films were both with Danny Kaye—Wonder Man and The Kid from Brooklyn. She has since danced in Three Little Girls in Blue, Carnival in Costa Rica, and Words and Music, in which her dancing of "Slaughter on Tenth Avenue" with Gene Kelly won her a long-term contract with M.-G.-M. She is small and blonde with a tiny waist, a turned-up nose, a friendly smile and tremendous vitality.

Gene Kelly began dancing while he was at grammar school, and when he graduated from the University of Pittsburgh he joined his brother Fred in running a dancing school. He went to New York to carve a career as a Broadway dance director, but found that he would first have to make a name for himself as a dancer. In 1940 he was cast in the leading role of "Pal Joey," a musical show that was such a hit that within a few weeks he had had offers from nearly every film company. He signed a contract with M.-G.-M. and made his film début opposite Judy Garland in For Me and My Gal.

Like Fred Astaire, he devises his own dances. Like Fred Astaire, too, he lives in Beverly Hills with his wife and daughter Kerry, and likes his private life to be private. He is serious-minded, makes politics a secondary interest.

"Dancers at Home" was the novel theme of a dance by Fred Astaire and Vera-Ellen in "Three Little Words." In their roles as Bert Kalmar and Jessie Brown, early-day vaudeville stars, they dance it as one of their stage numbers.

1. Fred swings Vera-Ellen into an acrobatic dance.
2. Then up and round into a graceful backhand.
3. They decide to let baby in on the fun.
4. Then back to their own dance, Fred pulling Vera-Ellen to him by her sash.
Deborah Kerr with Robert Walker, Mark Stevens and Peter Lawford in "Please Believe Me."

DEBORAH—Hollywood's British Sweetheart

Back in 1945, between work in British pictures, Deborah Kerr toured Europe in the E.N.S.A. production of "Gaslight." Playing opposite her was Stewart Granger. It was while they were appearing in Brussels that Squadron-Leader Anthony Bartley, on leave, saw her. They met, fell in love, and married a year later, just before she went to Hollywood, where she captured American hearts with her performance opposite Clark Gable in The Hucksters. If Winter Comes and Edward My Son (made in England) followed, and on completion of Please Believe Me, a sophisticated light comedy, in which she had no less than three leading men—American Mark Stevens and Robert Walker and British-born Peter Lawford—she flew to Africa, via England, to appear in jungle location scenes for the Technicolor film version of H. Rider Haggard's adventure story, King Solomon's Mines. Her co-star was her partner in the E.N.S.A. play—Stewart Granger. For three and a half months Deborah and her husband lived in the jungle, while their little daughter Melanie was left in her grandmother's care in Sussex. Then they collected Melanie and flew back to Hollywood, with their hunting trophies and their own cine-camera record of their adventures. Deborah Kerr is one of the few British girls to make a success in Hollywood—she has a delightful sense of humour, a ready wit, a complete lack of affectation, and an adaptability that makes her at home anywhere.
ON the screen grandmothers are traditionally old and wrinkled, either white-haired and frail or tough and toilworn. Off it—well—cast your eyes on the three lovely ladies at the right—Marlene Dietrich (top), Gloria Swanson, with cigarette (centre) and Joan Bennett (below). They are, without doubt, the world’s most beautiful young grannies.

Joan Bennett succeeded Marlene Dietrich as Hollywood’s youngest grandmother when her daughter Diane gave birth to a baby daughter named Amanda. Joan was first married at the age of sixteen, when she was at school in England. The photograph above, taken in 1937, shows her with Diane, Gene Markey (she was then Mrs. Gene Markey) and daughter Melinda Markey. She has two other daughters, Stephanie, born in 1943, and Shelley, born in 1948.

Gloria Swanson and her daughter Michelle Bridgit Farmer, born April 6th, 1932. Gloria has two other children and three grandchildren.
TOGETHER AGAIN

Do you like to see your favourite with a new leading man or woman in each film, or co-starring with the same one in a number of films? With a few notable exceptions, the answer seems to be that there's a preference for variety. The stars uphold the box-office verdict, although here again, much depends upon the temperament of those temperamental people, actors and actresses. Some find it stimulating to have a different partner as often as possible, while others find it easier to turn in a polished performance if their partner is one whose methods they know and whose appreciation of character or comedy sense runs parallel to their own. Much depends, too, on the film stories—whether originals or adaptations of plays or novels. Often a producer has bought the film rights to a story with a certain star or starring team in mind, and postponed or abandoned production upon finding that the star or stars were not available, for if a producer or director once "sees" a certain actor or actress in a certain part, he will seldom be satisfied with a substitute. A long-term contract can be a bane as well as a blessing in this respect, for in binding a star to a certain producer or studio, it can...
deprive another of the star's services in a role which is cut to fit.

When Loretta Young and Clark Gable were cast opposite each other in *Key to the City*, to many of their younger admirers it might well seem that it was for the first time of asking. Fifteen years is a long time, and it was back in 1935 that they starred in Jack London's *Call of the Wild*, a drama of the frozen North. *Key to the City* was a comedy based on one of America's native customs—the convention, a sort of occupational pow-wow at which those engaged in a certain line of business gather together from far and near, presumably for the exchange of ideas, promotion of business and extension of interests, with organised entertainment to prevent the proceedings becoming too dull. (In the films I have seen, however, the delegates invariably appeared to be remarkably like a Cup-tie crowd, complete with paper hats, rosettes and rattles, broad smiles, broader jokes, and nothing but pleasure on their minds.) Loretta Young and Clark Gable were two mayors attending a mayoral convention in San Francisco, Loretta as a serious-minded career woman, too full of civic conscientiousness for even the organised relaxation, finding San Francisco her Waterloo, since Clark Gable, whose sense of duty embraced the duty of enjoyment, set about wooing Loretta away from her austere outlook, and landed them both in a series of most undignified situations.

*Fancy Pants*, a musical version of *Ruggles of Red Gap*, in which Charles Laughton starred so brilliantly back in 1935, was a Technicolor reunion for Bob Hope and Lucille Ball. They previously teamed in *Sorrowful Jones*, taken from Damon Runyon's story, "Little Miss Marker," as a tight-fisted bookie and the nightclub warbler who helped a little girl to soften his
heart and loosen his fist. In *Fancy Pants* they re-joined their talents in uproarious slapstick comedy and lively songs—*Fancy Pants,*, *Home Cookin’* and *Yes, My Lord.* Set at the turn of the century, it related the misadventures of Humphrey, a "gentleman's gentleman" imported from England to the wilds of New Mexico by an ambitious American woman, to bring culture and gentility to her virile but socially subconscious husband and daughter. Lucille Ball was the daughter who rolled her own cigarettes and roped her man.

As is usual on a Bob Hope picture, visitors were welcome and there was as much fun between scenes as there was in them. Bob Hope will remember *Fancy Pants* as gold-embroidered, for during filming he heard that he had struck oil—it had been found on the Texas land he owns in partnership with Bing Crosby and a handful of business men.

Dan Dailey and Betty Grable were teamed for the third time as a variety song and dance team when they made *My Blue Heaven,* as a vaudeville couple whose frustrated yearning for a baby to complete their happiness led them to make two attempts at adoption and ended with a climax that was a reminder that when the gods give they give with both hands. Their two previous films were also musical comedies—*Mother Wore Tights* and *When My Baby Smiles At Me.*

As ruthless, unscrupulous gambler Johnny O’Clock, in the film of that name, Dick Powell had one of the first "toughest" roles in which he made such a hit on his desertion of musicals and romantic comedies. Playing opposite him for the first time was Evelyn Keyes, as a girl who came to investigate the apparent suicide of her sister, the cloakroom girl at the gangsters’ gambling den, and found herself reluctantly falling in love with Johnny. Although the film was a great success, Dick Powell and Evelyn Keyes did not act together again until *Mrs. Mike,* a film with an entirely different setting and theme. Based on the novel that was a best seller in America, it is the story of the Royal North-West Mounted Police in the early part of the century, and tells the story of a gently bred Boston girl who marries a Mountie and goes with him to face the hardships and primitive life in a far-flung, isolated Canadian hamlet.

Claudette Colbert and Robert Young, who co-starred in *The Bride Comes Home* and *I Met Him in Paris,* both light romantic comedies, shown here respectively in 1936 and 1937, celebrated a reunion in *Bride for
Sale, also a comedy. Claudette starring as a wealthy-husband hunter, a part entirely different from the unglamorous one she had last completed—that of the woman whose experiences in a Japanese prison camp in Borneo made the grim story of Three Came Home. Robert Young's previous role was that of Philip Bosinney in The Forsyte Saga.

When Jack Warner and Jimmy Hanley stepped into policemen's boots for The Blue Lamp they marched into their seventh film together and the biggest hit of the year. Their team-work began in The Captive Heart, the prisoner-of-war story which we saw in 1946. The following year came Holiday Camp, which introduced us to the celebrated Huggett Family, with Jack Warner as Joe Huggett and Jimmy Hanley as Jimmy Gardner, the young sailor who became his son-in-law, roles they subsequently played in Here Come the Huggetts (1948) and The Huggetts Abroad (1949). They went to Borstal for Boys in Brown, their sixth film, with Jack Warner as the governor and Jimmy Hanley one of the bad boys of the title. In the same year as Holiday Camp they were seen in another success, It Always Rains On Sunday. Jimmy Hanley as one of a trio of thieves, Jack Warner as Detective-Sergeant Fothergill.

Appearing as Edward Chapman's wife was Googie Withers, John Calmull playing the role of her ex-lover, an escaped convict whose unexpected appearance at her home brought tragic consequences. Their appearance in this, The Loves of Joanna Godden and Miranda was the beginning of a real-life romance that culminated in their wedding in January, 1948. Travellers Joy brought them together on the screen for the fourth time as a divorced couple, still in love, who find their lives complicated when they unexpectedly meet on holiday at a Stockholm hotel when both are financially embarrassed through currency restrictions.

One of the most unexpected hits of 1949 was They Live by Night, a tender tragedy of the heartbreaking attempt of a boy and girl to escape to happiness from the sordid, ugly web of circumstance that enmeshed them both. The sensitive, poignant acting of Cathy O'Donnell and Farley Granger led to them being cast together again in Side Street as a young couple whose happiness and hopes are doomed to destruction by poverty.

Robert Young and Claudette Colbert in "Bride for Sale."
Left: A studio portrait of Claudette Colbert. Above: Robert Young and his family on holiday at the rambling beach house north of Malibu which he rents for the summer. Robert and his wife Betty are seen here teaching their eldest daughters to play backgammon while Betty Lou watches.

Those who saw Noel Coward's In Which We Serve will remember Celia Johnson's sensitive, charming portrayal of the destroyer skipper's wife who knows that her husband's ship is a permanent rival for his affections. She was his wife again in The Astonished Heart, with Margaret Leighton, and not a ship, as her rival.

Look for the Silver Lining, starring June Haver and Marilyn Miller, the stage star who was the darling of New
York during the First World War and the post-war years, introduced us to newcomer Gordon MacRae. His success in his role as Frank Carter whom she loved and lost, resulted in his appearance opposite June in The Daughter of Rosie O'Grady, another musical, and he is hailed as one of the most promising stars in the Warner studios. He was born in East Orange, New Jersey, on March 21st, 1921, and was a child actor on local radio programmes before making his professional bow on the stage.

It was in 1941 that Ginger Rogers, breaking from her song and dance roles, appeared in the title role of Kitty Foyle, and won the Academy Award for her work in it. Playing opposite her as the young man about town whom she loved although she knew his instability and worthlessness, was Dennis Morgan, also a fugitive from musicals. They are together again for the first time since then in Too Dangerous to Love.

Man on the Run, the story of a deserter befriended by a girl who also helped to save him from a charge of murder, was the first time that Derek Farr and Joan Hopkins appeared together on the British screen. It was Derek Farr's eleventh film, Joan Hopkins' fourth. They followed this in another strong drama, Double Confession, the story of two people whose chance encounter on the beach complicates the private problem each is already trying to solve.

There was no time lost in following up the success scored by Yolande Donlan and Michael Rennie in Miss Pilgrim's Progress, for they started work on The Body Said No almost immediately. Yolande Donlan is the talented young American who came to England to make a success on the stage in "Born Yesterday" and "Cage Me a Peacock." She made her film studio debut in Traveller's Joy, although Miss Pilgrim's Progress was the first film in which cinema audiences saw her. In the latter, she was an American factory girl who swaps jobs with her British counterpart and saves an English village from town planners. Michael Rennie was the young mechanic who provided her with romantic complications. In the second film he appears as himself, with Yolande Donlan as a cabaret artiste who, convinced that she has overheard a plot to murder him at the television studios, causes all kinds of trouble to prevent the crime taking place.

Wendell Corey appeared with Barbara Stanwyck for the third time in his short but
On the right, "The Astonished Heart," in which Noel Coward starred as the psychiatrist whose infatuation for another woman brought tragedy and Celia Johnson as the wife who tried to save him from his folly.

shining career, in The Furies, Niven Busch's story of the cattle barons of the West in the eighteen-eighties. Sorry, Wrong Number, in which he appeared briefly as a psychiatrist, was his first film with her. In his next, The File on Thelma Jordon, he co-starred with her and got his first screen kiss as the detective whose infatuation for a murdereress cost him his happiness and his career.

Wendell Corey, a minister's son, had no stage aspirations while he was at school. He was working in a department

Left: June Haver as Marilyn Miller in "Look for the Silver Lining.

Above: With Gordon MacRae in "The Daughter of Rosie O'Grady."
store when he called one evening at the local repertory for a friend. The company was badly in need of someone to play a Swedish janitor in their production of "Street Scene," and he was persuaded to try his hand at it. For a year he did amateur work with increasing enthusiasm, then he decided to let someone else make a success of his job of selling refrigerators and washing machines, while he had a real go at acting. When at length he reached Broadway he appeared in one short-lived production after another, but his personal reputation was growing, and he signed a film contract just before he appeared in his first real stage success, "Dream Girl."
Left: Edith Evans with Anton Walbrook in "The Queen of Spades."
Right: Gertrude Hoffman was seventy-eight when she appeared in the role of Barbara Stanwyck's ill-fated aunt in "The File on Thelma Jordon."

Let's raise our hats to the talented ladies on this page for their courage, energy and enterprise in entering the film world at an age when most might consider they had earned the right to be lazy.

Adeline de Walt Reynolds began her screen career when she was seventy-five. Gertrude Hoffman, a wealthy widow, crashed Hollywood at the age of sixty. Maria Ouspenskaya, born in Moscow in 1888, made her film debut in Dodsworth in 1936, and ran a dramatic school as well. Edith Evans, born the same year, had a distinguished stage career dating from 1912 before she made her film bow in The Queen of Spades.

The latest to join this select company is Jane Cowl, born in December, 1890, who made a film in 1917, and for thirty-two years resisted all subsequent offers, and then appeared in three in a row—Once More My Darling, No Man of Her Own and Let's Dance.

Below: Maria Ouspenskaya with David Niven and Jane Wyman in "A Kiss in the Dark." She plays the role of David Niven's music teacher.

Right: Adeline de Walt Reynolds appears as one of Joel McCrea's parishioners in "Stars in My Crown."
With Edith Fellows in "Her First Romance," seen here in 1941, before he made his big hit.

With his wife, the former Sue Carol, and their daughter Alana. Sue, actors' agent, heard him on the radio, realised his promise, was responsible for his film career.

With Phyllis Calvert in "Appointment With Danger," one of his latest films.

In 1942—

With Veronica Lake in "The Glass Key," shown four months after "This Gun for Hire," in which he made a big hit as a gunman.
Morning shopping—Margaret takes a short cut to Send, the tiny village about half a mile away. Her first appearance in the village general shop caused a good deal of excitement for most of the villagers had never seen a film star before.

Margaret Leighton, star of The Winslow Boy, Bonnie Prince Charlie, Under Capricorn, The Astonished Heart, The Elusive Pimpernel, is the mistress of the charming old house you see in the background of the picture above, and there is nothing she likes more than a day at home.

After lunch—a book on the lawn. As this one is no different from any other, it's a little damp, hence the rug and hall cushions.

Extreme left: At nine o'clock, Margaret begins to think of bed, but she spends an hour or so signing photographs for the admirers who write to her every day.
WATER SPRITE

Esther Williams, as everyone knows, swam to screen fame. With a friendly smile and a stack of trophies won as a champion swimmer, she made her first appearance in one of the Hardy Family series with Mickey Rooney. The film cameras, however, did not do justice to the glowing radiance of her loveliness; the golden tan of her skin, her golden-brown hair and brown eyes, until she was photographed in Technicolor.

She was born in Los Angeles and began swimming when she was a tiny child. Swimming became her great delight, and in 1939 she was already a champion. Her mother and her three sisters have kept a series of scrapbooks recording the progress of her career and the many swimming honours she has carried off. Her determination to become a champion began when she was fifteen, and she took on towel counting in the local swimming-bath so that she could practise free at any time. She was a star of Billy Rose's Aquacade Show in San Francisco, and became a fashion model before being signed by M.-G.-M.

From the scrapbook:
Esther with a trophy she had just won for victory in a hundred metres free-style race.

Below: Esther, her husband Ben Gage, American radio and television star, and her parents, Mrs. and Mrs. Lou Williams, look at one of Esther's scrapbooks, which have pictures such as the one on the left.

Future champ? Encouraged by daddy, Baby Benjamin, born on August 6th, 1949, gets his first swimming lesson from mummy.
Jeanne Crain, the eldest Gilbreth girl in the film, is seen here, with her son, Paul Brinkman Jr., foot-printing the cement of the forecourt of the Chinese Theatre.

Two families have trailed lengthily across the American screen—the Kettles and the Gilbreths.

Cheaper by the Dozen introduces us to Frank Bunker Gilbreth and his family, who are seen above. Back row, left to right: Patti Brady, Barbara Bates, Clifton Webb (Mr. Gilbreth), Myrna Loy (Mrs. Gilbreth), Denise Courtemanche (the baby), Jeanne Crain, Carole Nugent and Betty Barker.

Front row, left to right: Norman Ollested, Jimmy Hunt, Anthony Sydes, Teddy Driver and Roddy McCaskill. (The twelfth offspring arrives in the course of the film.)

And here are the Kettles, to whom we were introduced in "The Egg and I." Percy Kilbride and Marjorie Main, who played Pa and Ma in that film, have repeated the roles in "Ma and Pa Kettle" and "Ma and Pa Kettle Go to Town." They are seen above with their fifteen young Kettles (Richard Long, as Tom, the eldest, stands up at the back) in the first film and on the right in the second film.
CONSIDERING the high place that a star occupies in the complicated structure of film making and selling, it may seem a little strange that so very few owe their success to another star, but where the prizes are rich there's a crowded field and intense competition. A helping hand to someone or a word of praise may mean that that someone gets a coveted job instead of you. In a hard-run race the contestants do not stop to give each other breathing space. Their eyes are on the winning-post and their energies are concentrated on getting there first.

Then again, a star, in the ordinary way, has little to say officially in the casting of a film, which is a matter for the producer and director. As it is fairly obvious, however, that unless a star has a co-star, leading man or leading lady, who is agreeable, there's bound to be trouble ahead, either before or behind the cameras, probably both, an established star usually has a say in the final choice.

The original selection of the contestants, however, is almost invariably nothing to do with the star, so it is rare that a star has either desire or opportunity to create another star. Now and then there is an exception—and that is how a boy from Vinegar Hill, a not too select district of New York City, became one of the screen's newest stars in one film.

It was Joan Crawford who picked David Brian to be her leading man in *Flamingo Road*. Production was due to begin on the film and the producer and director had still been unable to find the leading man they wanted when a friend asked Joan Crawford to consider David Brian, whom she had met briefly a few weeks before at a dinner party. Remembering him as tall, fair-haired, blue-eyed, strong-faced, she took him along to the producer for a reading and a test. And David Brian stepped straight into the leading role of *Flamingo Road* opposite Joan Crawford. His success fully vindicated his star's judgment and in fact their work together was so successful that he was again chosen to play opposite her in *The Victim*. He was born on August 5th,
1914, of Irish-American parentage. In his childhood he swam in the Hudson River off the dockside during the hot summers, and gleaned coal from the railway yards during the cold winters. He stood outside the theatre before he walked inside—beginning as a doorman at a New York theatre. From the doorstep of the Roxy Theatre he walked on to the stage of the Imperial, appearing in the chorus of "The New Moon," and as he had a fine, though untrained, baritone voice, he became an understudy, and when the show ended had one of the leading roles. On the stage, in night clubs and music halls he worked. After the war a bad "flop" discouraged him so much that he invested his savings in a building business in Los Angeles. This also was a flop and he decided to try his luck at acting once more—in California instead of New York. Swimming, sailing and baseball are his favourite recreations, he is an avid reader and his hobby is tinkering about with aged cars. It is when stars produce or direct their own films that they have the opportunity to show their appreciation of talent and skill in developing it. Robert Montgomery chose Patricia Wayne himself for his leading lady when he made Your Witness over here in the summer of 1949. She was then Patricia Cutts, daughter of Graham Cutts, one of the best known directors of English silent films. Her father had not wished her to become an actress, but Patricia walked into repertory when she was fifteen. She had appeared in Just William's Luck (as a bespectacled secretary) and P.C. 49, when she was called along to Claridge's to see Robert Montgomery. It was none too heartening an interview, for he thought she looked too young and she thought she was too tall (she is five feet seven inches in height). So Robert put her hair up on top of her head to see if it aged her enough, and Patricia walked about with her knees bent to try to lower herself enough without being detected. Next day she went to Teddington for a camera test. And on her birthday, July 20th, she had the best present of her life—the part of Alex.

Joan Crawford has been a star since the days of silent films. It was she who "discovered" David Brian, her leading man in "Flamingo Road" (left). He played opposite her for the second time in "The Victim," the dramatic story of the rise and fall of an ambitious woman, in which they are seen at the top of the page, with Kent Smith and Hugh Sanders.
When Ida Lupino launched forth as a producer she hit the jackpot in *Not Wanted*. Partly because the film was made in documentary style and she felt that any well-known player would destroy the illusion of reality, she deliberately chose three virtually unknown youngsters—Sally Forrest, Keefe Brasselle and Leo Penn. Sally Forrest's work won her a contract with M.-G.-M. She was an extra and dancer in musicals for three years before getting her lucky break.

Keefe Brasselle turned naturally to the stage for a living as his parents had been in show business. As a fourteen-year-old high school boy he was already playing in a band in the evenings. At eighteen he toured with an orchestra, found himself in California and went to Hollywood.

After taking a test for *Knock On Any Door* his hopes of a contract were practically a certainty, when Mark Hellinger, the producer, died. A story in a magazine which each month wrote of unlucky newcomers, caught Ida Lupino's attention. A half-hour interview got him the job. Another film for Ida Lupino, *Never Fear*, was followed by *A Place in the Sun* and an M.-G.-M. contract. Blue-eyed, black-haired, five feet eleven inches tall, he was born in Elyria, Ohio, on February 7th, 1923. He is married, with a small daughter.

Leon Penn was an undergraduate at the University of California when the U.S. entered the war. On his return to civilian life he began acting and had done a good deal of stage work when he landed his first film job, a small part in *The Best Years of Our Lives*. You may remember seeing him in the tiny but telling role of the accountant in *Undercover Man*.
To Richard, with love, Elizabeth Taylor
With best wishes
to picture show friends.
Sue Ann Stentz
Errol Flynn in the two pirate films in which he starred—above, with (left to right) Una O'Connor, Claude Rains, Brenda Marshall and Alan Hale in "The Sea Hawk." and (right) as "Captain Blood," he makes a declaration of piracy and dictates to Ross Alexander the articles under which they sail.


LUST for gold, thirst for adventure, hot blood and a cool head, high courage and low cunning, a fast ship and a tough crew—there you have the ingredients for a pirate chief, the robber of the high seas. Picturesque, bloodthirsty, cruel pirates may have been, yet there was something about them that has captured the imagination of the stay-at-homes ever since the days when Spanish galleons, heavily laden with the gold and jewels of the West Indies, began to sail across the Spanish Main. And though there have been pirates in many parts of the world since man began to carry trade by ship, it was in Queen Elizabeth's time, when the newly-discovered wealth of the West Indies and the American continent was enriching the Spanish coffers, and the enmity between Spain and England was threatening the peace that Elizabeth strove to keep, that piracy began on a scale never before known.

For three hundred years, pirates infested the coasts and islands of the Caribbean Sea, preying on merchant shipping. The names of Henry Morgan, Lafitte, Captain Edward Teach (known as Blackbeard), Blueskin, Kidd, Jack Scarfield (alias Eleazar Cooper, the pious Quaker merchant seaman who hid his pirate loot in his flour barrels) and Anne Bonney, the notorious woman pirate, and the fear of the Jolly Roger, the pirates' skull-and-crossbones flag, were an ever-present nightmare to all honest seafaring men and innocent voyagers. The tales of their exploits giving us extraordinary glimpses of the men themselves are more lurid and highly coloured than any writer could invent.

Pirates have figured as villains or heroes in many a rousing adventure story and
Bob Hope and Walter Brennan walk the plank at Victor McLaglen's command in "The Princess and the Pirate."

Donald O'Connor, as Ducey, and Hope Emerson, as the six-foot two-inch woman pirate Ann Bousey, oblige with a roistering pirate dance in "Double Crossbones."

they have been brought to life on the screen in some of the best films ever made.

One of the earliest of these was The Black Pirate. The late Douglas Fairbanks produced it as well as starred in it, and spent a fortune on technical advice and experiment before a foot was photographed, importing three specialists in colour work from Europe for the purpose. If not the first full-length colour film to be made in Hollywood, it was the first to be photographed in Technicolor instead of being tinted in a laboratory afterwards.

During the past few years, some really fine pirate stories have been made, outstanding among them the two in which Errol Flynn starred. One was a film version of Rafael Sabatini's Captain Blood. The other was The Sea Hawk, a story of Elizabethan times.

The Black Swan, starring Tyrone Power, was another of Sabatini's invigorating stories.

One of the greatest pirate stories ever written is Robert Louis Stevenson's "Treasure Island." It is set in the seventeen-sixties, when things were getting a little too hot even for piratical gullets, with the result that many were following the old pirate custom of burying their wealth and waiting until the hunt had died down before returning for it. It tells of the adventures of a young Bristol lad who comes into possession of a map of hidden pirate loot, gets the backing of the local squire and doctor to sail to the island where the treasure is buried—and finds that half the ship's crew are murderous pirates.

Filmed about 1920 and again in 1934, the screen rights were then bought by Walt Disney, but it was not until fifteen years later that he began
Douglas Fairbanks and Billie Dove in "The Black Pirate."

Robby Driscoll, as Jim Hawkins, steadies the hand of Captain Billy Bones (Finlay Currie) as Blind Pew (John Laurie) hands him the Black Spot in Disney's "Treasure Island."

to make the film in Technicolor in England, his first production without any of the cartoon characters for which he won fame. The "Hispaniola," a square-rigged sailing ship (constructed for the film) in which so much of the action of Treasure Island takes place, adapted and renamed the "Lydia," came under Gregory Peck's command a few months later when he began work on the film version of C. S. Forester's "Captain Hornblower."

The Buccaneer, in which Fredric March starred, was based on the amazing adventures of Jean Lafitte, who was always the elegant dandy. Buccaneer was the term originally applied to a Frenchman who went to the island of Hispaniola and thence, across the narrow sea channel to the neighbouring island of Tortuga, to hunt the wild cattle there. They became so numerous and overbearing that the Spaniards turned on them and the survivors turned pirate.

Both Buccaneer's Girl and The Masked Pirate, two recent films, made their pirate heroes men who led double lives. In the latter, set in eighteenth century Naples, Louis Hayward, as Count Amalii, an apparently foppish courtier, was the masked leader of a band of patriots known as the Pirates of Capri.

The lighter side of piracy has not been neglected. Double Crossbones, set in the Carolinas of the eighteenth century, starred Donald O'Connor as a timid shipping clerk who becomes involved in dastardly piratical doings. The Brethren of the Coast, for good measure, were nearly all in it—even the woman pirate, Ann Bonney. Gene Kelly and Judy Garland starred in The Pirate, with songs by Cole Porter. Walter Slezak, as mayor of a nineteenth-century Caribbean island, was as rascally in this as he was in The Princess and the Pirate.

And who can ever forget that gaily Technicolored romp, bristling with knives, dripping with blood, spangled with pretty girls, and Bob Hope's hilarious performance as Sylvestor, the liy-livered actor who falls foul of a band of ruffianly pirates led by "The Hook."

Yo ho! for the Jolly Roger—long may it wave on the screen.

The 1934 version of "Treasure Island." Wallace Beery as Long John Silver introduces Jackiie Cooper, as Jim, to Douglas Dumbrille as Mr. Hands, the mate.

And here's the new bloodthirsty, ruffianly, cunning Long John Silver—complete with his hard-swearing parrot—Robert Newton, as he appears in the Disney version of "Treasure Island."

Left. Walter Slezak and Gene Kelly in "The Pirate."
DESSERT LOVERS

FROM Switzerland's icy mountains and Ireland's green and pleasant land came, Paul Christian and Maureen O'Hara to the burning sands of the Persian desert (in California) for their co-starring roles of the Arab hero and heroine, Marjan and Ahmed, in Bagdad.

It was Paul Christian's first Hollywood film and followed eleven years of stage and screen fame in his native country and Austria. Born in Arrau in 1917, his real name is Paul Hubschmid-Noel. He has only a slight accent, for he could speak English well in 1938, when he was given a Hollywood contract but was denied a passport visa by the Nazis, who were then ruling Austria, and he improved his knowledge of it during the intervening years.

Auburn-haired Maureen O'Hara went to Hollywood after making a hit in Jamaica Inn and has been there for some ten years. She was broadcasting when she was twelve and at fourteen became one of the famous Abbey Players. Among the best known of her twenty-odd films are How Green Was My Valley, Sentimental Journey, Sitting Pretty, The Foxes of Harrow, and Britannia Mews.
IT is some fifteen years since Scottish-born David Niven made his first professional appearance before a film camera and so began the career that replaced the one for which he was originally destined and educated. He had, in fact, spent five years in the Army on leaving Sandhurst, but peacetime conditions made a soldier's life too dull for his lively and adventurous disposition, and his arrival in Hollywood marked the end of a tour of the world.

The war brought him back to England post-haste, and he served in the Rifle Brigade until his demobilisation in 1945. Since then he has divided his time between American and British films, appearing in, among others, *Bonnie Prince Charlie, Enchantment, A Kiss for Corliss, The Elusive Pimpernel* and *Kiss of Fire*.

It was while making *Bonnie Prince Charlie* over here that he met Mrs. Hjordis Tersmeden, and they were married in Kensington in 1948.

David Niven lives with his wife and two sons by his first marriage in a beautiful hilltop home in Pacific Palisades. He was previously married to Primula Rollo, who died in an accident in 1946.
A GIRL WITH PEP

ENTHUSIASM personified is BETTY GARRETT, and that is probably why all the actors at the Metro-Goldwyn-Mayer studios hope that they will be cast in a picture with her. She is always on her toes; never allows herself to slacken, and still studies and trains for her job.

As a child, Betty wrote poetry and this won her a scholarship to a girls' school of high scholastic standing. Her acting and dancing talents won her yet another scholarship—this time to the Neighbourhood Playhouse in New York. She made her first professional appearance in night clubs, and was well known on the New York stage when she was signed to a film contract. She made her screen debut in Big City, and one of her more recent films is On The Town, in which she made a "sixsome" with Gene Kelly, Frank Sinatra, Ann Miller, Jules Munshin and Vera-Ellen.

Betty has ash blonde hair, blue eyes, and is five feet five inches tall. Her hobbies are on the quiet side—drawing, cartooning (she will often make cartoons of herself), crossword puzzles and listening to radio mysteries—but her outdoor preferences, in contrast, are decidedly athletic. She likes to swim, ride a motor-cycle, and go ski-ing. Her pets include three cats and a red Irish setter.

THE LAW AND HOWARD DUFF

Howard Duff seems to have been on one side or other of the law in most of his films. In his first picture Brute Force he was a prison captive; in All My Sons he was a lawyer, in Calamity Jane and Sam Bass he was an outlaw, and so it has gone on. Even on the radio he gained fame as "Sam Spade, Detective." Quiet both in personality and clothes, he is known as one of Hollywood's most conservative young stars. At one time he dreamed of becoming a cartoonist, but an appearance in a high school play made him change his mind. After leaving school he joined a repertory company and during the day earned his living as an assistant window dresser. One of his ambitions is to play the title role in "Richard III" on Broadway.
HAVING previously spent seven years in Hollywood where he had all sorts of jobs, such as dish-washer, car-park attendant, etc., whilst trying to break into films, HOWARD KEEL (formerly Harold Keel) made his screen debut in England in The Small Voice. Oddly enough, too, he played the villain, yet only forty-eight hours before stepping in front of the camera he had been given a sensational send-off by artistes and friends after his last performance as Curly, the young cowboy hero of the successful musical play, "Oklahoma." And though, in "Oklahoma," he scored as a singer, in his first film he did not sing a note. This was remedied when, on returning to America, he was signed to appear opposite Betty Hutton in the film of the other American musical which has had a long run on the London stage, Annie Get Your Gun.

From an early age Howard wanted to become a singer, but was extremely self-conscious about singing in public, until a pianist accompanying him in a song at a party insisted that he took lessons from a professional. He did, and later won a scholarship. Then, whilst working as a travelling representative for an aircraft firm, he entered and won the famous Chicago Music Festival.

PEGGY CUMMINS is the only known actress who can claim Hollywood as a middle name. Her father, William Hollywood Cummins, was a direct descendant of the man after whom Hollywood, Ireland, was named.

With two elder brothers, Peggy learned to climb trees and roofs, jump fences, swim, dive, ride horseback and a bicycle, at their home in Killiney, just outside Dublin, and although she received cuts, bruises and broken bones in the process, to-day has only one permanent scar, on her left knee. It was ballet lessons at the Ailey School of Ballet that started her theatrical career. Chosen one day to play a child's part in a play, she made such an impression that thereafter she was in great demand at both the Abbey and Gate Theatres. Most of her roles were those of little boys. Yet she has remained truly feminine.
Susan Perry believes she was born with a flair for appearing in public. During her schooldays she took part in all the amateur shows she could, and was still quite young when she got her first job as a mannequin at a big store. Later she became famous as a New York model, under the name of Candy Toxton, although her real name is Florence Tockstein. When Hollywood became interested in her she determined to make good as an actress. She gave up modelling to study drama, and after a few small bits in films, was chosen as Humphrey Bogart’s wife in Knock on Any Door.

A Humorist in the truest sense, Billy De Wolfe does not just rely on gags or jokes to make his audiences laugh. Instead, he searches out the little human failings in people and turns them into comedy, and claims that his success is mostly due to the fact that so many people identify themselves, or friends, with the characters he portrays.

Quick witted and warm hearted, he is in many respects of a contradictory nature. Outwardly gay and debonair, underneath he is supersensitive.

The natural charm and exceptional histrionic ability of Terry Moore was commented on by the late Dame May Whitty. This was while Terry, then only nineteen years old, was playing her first grown-up part, opposite Glenn Ford in Date with Destiny. It was also during the making of this film that her name was changed. Born Helen Koford in Los Angeles on January 7th, 1929, she used her real name when starting on her screen career, at the age of eleven years.
COLEEN GRAY had tried her hand at quite a number of jobs before she became an actress, for she worked her way through both school and college. Among the jobs she undertook were those of waitress, librarian, receptionist, secretary, teacher of arts and crafts; she even mowed lawns during the man-power shortage. It was quite by chance that she became an actress. She happened to see an announcement of an audition for a play and decided she would go along just for fun. To her surprise she was given the lead! This trip into the theatrical world eventually led her to the screen. She made her film debut as Tyrone Power's leading lady in *Nightmare Alley,* and other films in which she has played include *Red River, Fury at Furnace Creek, Sand,* and *Riding High.*

Coleen of the honey blonde hair and blue eyes, is five feet three and a half inches tall. She was born on October 23rd, 1922, in Staplehurst, Nebraska, the daughter of a farmer. She is very talented—while at high school she won a national essay contest, and during her college days she won both a public-speaking contest and a painting contest. She also distinguished herself at singing. Coleen likes hiking, swimming and riding.

A DROP OF SCOTCH!

"Me an actor!" scoffed a Glasgow schoolboy named GORDON JACKSON, "not a chance, I'm going to be a draughtsman!" He had won first prize in a local singing contest and his family said: "The next thing we'll hear is that you're going on the stage."

He did become a draughtsman, but he also became an actor. He was still at school when he was chosen to play Robert Burns as a boy in a radio play. It was this broadcasting appearance which led to him being selected for the film *The Foreman Went to France* when Michael Balcon was searching for a Scots boy to play the part of Tommy Trinder's buddy. He created a sensation in the part. At first his film career was a part-time one, for he carried on his work in the drawing office of a Scottish aircraft factory. More recent films he has made include *Floodtide, Whisky Galore* and *Bitter Springs.*
SHE IS GLAD TO HAVE GROWN UP

Mona Freeman can play the part of a youngster so convincingly—remember her in Dear Ruth and Dear Wife?—that few people will believe that she is as old as she is, and they find it still harder to believe that she is a wife and mother. She was born on June 9th, 1926, and she was rather relieved when she was allowed to grow up in The Heiress and Streets of Laredo. Besides her acting talent Mona also has exceptional artistic ability, and a number of her oil paintings are to be found in her home. Her favourite colours are blue and green. Her hair is ash blonde, her eyes hazel.

EX-BEVIN BOY

Donald Houston made screen history when out of more than 4,000 applicants he was chosen to co-star with Jean Simmons in the film version of H. de Vere Stacpoole's The Blue Lagoon. As a schoolboy the idea of becoming an actor never occurred to him, in fact he decided that he would like to become a professional footballer. Being Welsh, it was almost a foregone conclusion that he would sing, and he distinguished himself as a boy soprano. Hearing that a boy's travelling theatre needed a singer, he applied, only to find that it was an actor who was wanted. He was chosen out of 1,000 boys and thus began his acting career. Service with the R.A.F., and then when he was invalided out of that, two and a half years as a "Bevin Boy" interrupted his career.

TOUGH GUY

A holiday in Hollywood resulted in Forrest Tucker being snapped up for screen work. "Tough guy" he has been designated, and while in the Army during the war he won fifteen out of seventeen boxing bouts. For his first screen work he still had to battle. When his studio gave him the lead in a gay musical he wondered if they thought he had softened up! He is six feet four inches tall.
IT was to Ian Hay, the famous novelist, that Ann Todd owed her first big chance on the stage. She was studying to be a teacher of elocution when he saw her substituting for an actress at the Arts Theatre, and his offer of a part in his forthcoming play changed the entire course of her life.

In 1931 she made her first film, *Keepers of Youth*, but success did not come easily either on stage or screen, despite her recognized talent, until C. B. Cochran gave her the leading role in his stage production of "Lottie Dundass," and allowed her to prove her worth as a dramatic actress as well as a comedienne. She followed this by appearing as the notorious Madeleine Smith in "The Rest is Silence," with Dame Sybil Thorndike, and this won her the co-starring role with James Mason in the film *The Seventh Veil*. Since then she has been in *The Paradise Case* (made in Hollywood), *The Passionate Friends*, and *Madeleine*, in which she repeated the role of Madeleine Smith.
FROM the earliest days of film-making, producers have realised that one of the many advantages that films have over the stage is the use that can be made of animals and birds, especially in their natural backgrounds. Animals have been tamed, trained and domesticated by man for his use and amusement since the dawn of civilisation. The itinerant showman with a dancing bear or a troupe of performing dogs, the Indian snake charmer, were forerunners of the elaborate travelling circus as we know it to-day. But it has been left to the screen to make use of animals in an entirely new way—to introduce them as part of a story so that they wander about quite freely in the company of human beings in the film—in fact, to weave the story round the animals as much as round the humans. This has never been possible on the stage for obvious reasons.

In film-making one perfect “take” out of twenty attempts is enough. A day or more can be used in achieving one desired shot, and the film can slowly be built up on these shots. On the stage, the complete performance has to be repeated night after night, and there’s no chance of doing it again if an animal feels temperamental or bad tempered. Such films as Elephant Boy or The Yearling would, of course, have been impossible to translate to the stage.

Silent films produced some famous animals, among them dogs like Rin-tin-tin, the Alsatian, who, if my memory serves me right, was the first dog star of the screen. Alsatians are still the most popular breed for film work, and the best known of those on the screen to-day are Zorro, Ace and Flash, beautiful, intelligent and highly trained.

A friendly, lumbering St. Bernard dog was responsible for a really hilarious scene with Robert Cummings in Tell It To The Judge. And those who saw the film doubtless appreciated what a large, restless dog with a wet, shaggy coat and a friendly disposition can do to a night’s sleep.

When the voice of Leo, the M.G.M. lion trademark, was heard in the cinemas, trained...
animals' popularity went into a temporary decline, except for effectively underlining background effects, such as the indignant squawkings of hens caught unawares by a car in a country road, or the falsetto squeaks of a piglet stuck in a fence. In making silent films, spoken words of command could be used through the entire filming of any scene. Talkies precluded this, and it was not until methods of training animals had been devised so that they would respond to visual signals that they once again began to be used to any extent.

There have, of course, always been charges of cruelty levelled against animal trainers, and film producers encountered this when they began using animals. It is true that cruelty had been widely used in training wild animals, but protective laws have reduced this possibility to the minimum, and trainers, moreover, have realised that patience, perseverance and reward for achievement produce far more satisfactory results in the long run than punishment for failure.

The most famous animal star to-day is, of course, Lassie, the lovely collie. He was the runt of a pedigree litter and his wide head and small size unfitted him for showing. Pal, as he was named, was taken by his owner to the Dog Training School of Rudd Weatherwax and his brothers, Frank and Jack, to be cured of his bad habit of chasing motor-bikes. A little later his owner offered Pal to Weatherwax in settlement of his account, and the undersized aristocrat changed hands for ten dollars.

Right: Marta Toren makes friends with Ace and Ace, Jnr., on location.

Extreme right: Shirley Temple and the horse that takes the part of Seahorse, the famous American race-horse whose story is told in "Pride of Kentucky."

Below: Margaret O'Brien with the tame raven and lamb which were two of her friends in "The Secret Garden."

Right: Uneasy night in a lighthouse, with a St. Bernard a heavy bed-fellow — Robert Cummings in "Tell It To The Judge."
Van Johnson and his pal Tramp, in "Drink To Me Only," in which Van thinks that Tramp talks to him.

Francis, the talking mule, with Donald O'Connor and Patricia Medina in "Francis."

Jennifer Jones and Foxy in "Gone to Earth."

Rudd Weatherwax was then launching out independently into the business of training dogs for film work, and Pal became the first dog in his kennels. Pal was also the last to get a job, for collies are usually considered too highly strung to be reliable actors. There were forty dogs in the kennels when Weatherwax, who had patiently been teaching Pal the primary lessons of obedience—to sit, lie and retrieve—received a call for a collie to play in the film version of Eric Knight's famous dog story "Lassie Come Home." Pal was rejected on sight because of his appearance, for the dogs received no unnecessary grooming when they were not working. As no suitable collie was found, however, Rudd Weatherwax took Pal in hand. His second application at the studio brought a test in Technicolor that ended the search. Pal became Lassie and his well-bred beauty and unusual intelligence have captured the hearts of audiences all over the world in "Son of Lassie, Courage of Lassie, Master of Lassie, The Sun Comes Up, and Challenge to Lassie." He has a trust fund created for him, to ensure that he will be well cared for in his old age no matter what happens to his master or his screen career. And at Cruft's Dog Show a Lassie Cup for the best collie in the show has been presented in his honour by M-G-M, to be competed for annually.

Many and varied are the calls for trained animals, and their trainers are well paid for their patience and persistence with most unlikely pupils. A tame fox was wanted for the film version of "Gone to Earth," and the London Zoo supplied the candidates. One, Margery, was too excitable and highly strung for the job, and her more stolid friend got it.

Squirrels are extremely difficult to tame, but Rupert has been "educated" by trainer Dave Twiford and had a comedy part with Robert Mitchum and Janet Leigh in "Holiday Affair." The most unusual and certainly the liveliest of recent "finds" is Buster Kelly. He's a grasshopper, owned by a Los Angeles naturalist, and he made his first hop into film fame and Ann Blyth's lap in "Free For All."

Bigger wild animals are also in demand—and not only for adventure films. I recall that back in the days of one-reel slapstick comedies, the appearance of a...
pursuing lion or an unexpected bear always caused tremendous laughter. A lion again is used for comedy effect in The Reformer and the Redhead. Do you remember seeing Katharine Hepburn and Cary Grant some years ago in an amusing comedy called Bringing Up Baby? "Baby" was a full-grown leopard named Nissa, who has appeared in many jungle pictures, and is an experienced film artiste.

Among the most ingeniously devised and unusual roles for animals were those in Date With Destiny, in which James Gleason, a cat and a horse were bound together by what appeared to be supernatural ties. James had the part of a racehorse owner whose love for horses was so great that he vowed that if he ever returned to earth after death it would be as a horse. His niece's belief that Uncle Willie had kept his word caused all kinds of complications.

Animal actors can be as temperamental as human ones—more so, in fact, for I have yet to hear of a human one biting his stand-in, as Caesar did on the set of Champagne for Caesar. Caesar is a trained, multi-lingual parrot. In a fit of jealous rage he sank his beak into Wetwash, his perch-in, who, luckily, was a stuffed parrot. But it took Caesar a long time to calm down, and what he said to Ronald Colman substantiated his claim to be multi-lingual.

A talking parrot is fairly commonplace—but it's when you get a mule and a dog talking that the screen is really going in for novelty, and its achievement needs more than the cooperation of animal and trainer. In Francis we had a talking mule; and Tramp, a talking dog, made life a shaggy dog story for Van Johnson in Drink To Me Only.

But even when they won't talk, our dumb friends are not so dumb.
TYRONE POWER as Walter of Gurnie, a Saxon who flees from Norman rule to seek the wealth and knowledge of Cathay, and Cecile Aubry as Maryan, the Black Rose, orphan daughter of a Crusader, in The Black Rose. They share many adventures on their hazardous journey to China in the caravan of Bayan the Mongol.
Here are the screen shadows of cartoon characters whose adventures are pictured in American newspapers.

Right: Joe Yule and Renie Riano as Jiggs and Maggie in "Jackpot Jitters." The characters were created by George MacManus in his "Bringing Up Father" strip.

Below: Jungle Jim—Johnny Weissmuller in the first of the series, based on the cartoon character whose hair-raising adventures thrill millions.

Right: Superman! The Atomic Age Hero—he can leap an eighth of a mile in any direction, bend railway rails, claw through solid rock and face radioactive inconveniences. Here's Kirk Alyn in the title role of the film serial.

Joe Kirkwood as Joe Palooka, the comic strip boxer, in "Counter Punch" with Elyse Knox.

Jane, the famous British cartoon character, and her dachshund, Fritz, in "The Adventures of Jane."

"Blondie" and family! Dagwood (Arthur Lake), Blondie (Penny Singleton), Alexander (Larry Simms), Cookie (Marjorie Kent), and Daisy and family.
THOSE two gay young stars, Jane Powell and Scotty Beckett, who were first teamed in A Date with Judy, were together again in Nancy Goes to Rio, and are seen here in the musical song and dance which gave the film its title.

Despite his youth, Scotty Beckett is one of the veterans of the screen. Born in 1929, he first became popular as a member of "Our Gang" in the comedy series, and has literally grown up in the film studios, for since 1935 he has appeared in more than forty films.

Jane Powell's beautiful singing voice brought her to the screen in Song of the Open Road, which was seen here in 1944. At the age of seven she was singing on a children's radio programme, but not until four years later did she take her first singing lesson.
HIGH up in the Hollywood Hills you'll find the home of Hollywood's popular cowboy, ROY ROGERS, and DALE EVANS, who is her husband's leading lady off the screen as well as on it. They were married on December 31st, 1947, when Dale took under her wing Cheryl Darlene, born in 1940, Linda Lou, born 1943, and Roy, junior, born in 1946. It was in giving birth to her son that Roy Rogers' first wife died, ten years after they had married.

Roy Rogers (his real name is Leonard Slye) was born in Cody, Wyoming, in 1912, but that Wild Western-sounding name was the most cowboyish thing in his life until he went to Hollywood, where he began his career as a singer. Then in 1937 an appearance in a Gene Autry film set him galloping across the film prairie to stardom in a ten-gallon hat, chaps and spurs. He has made more than fifty Westerns since then, and his horse, Trigger, is almost as famous as he is.

Roy Rogers on his famous trick horse, Trigger.

Right: Roy Rogers owns many dogs as well as horses, as you can see by this snap of him on a part of his estate.

Romping with their children—Roy and Dale climb a tree with Cheryl, Linda Lou and little Roy.

Right: A happy portrait of Roy and the missus.
IN all the constantly changing waves of popularity that have marked the progress of pictures, there is one type of film whose popularity has flowed steadily on—the Western. It may truthfully be said that ever since the first film cowboy chased the first film Indian there has always been a Western film in the making. Appreciated by lovers of action and adored by all small boys, the thrilling adventures of cowboys, Indians, stage-coach robbers, bank thieves, land-grabbers, cattle rustlers, sheriffs, marshals and ranchers and wranglers, in depicting the eventual triumph of the forces of law and order against the bad man, must have made thousands of films. In 1949 alone no less than close on a hundred Westerns were released in this country.

Ever since Stagecoach showed that a Western picture, if treated as more than a glorified chase-and-battle, given good dialogue, well-drawn characters, a first-class cast and care in production and direction, can compare dramatically with any other, we have now and then been treated to some really fine Western dramas.

And the long-established favourites like Gene Autry, Roy Rogers and Bill Boyd, who are as prolific as they are popular, and whose horses, Champion, Trigger and Topper, share their masters' successes, can act as well as ride, although they appear in no other type of film now. It is interesting to note, however, that none of them...
The Win na h—
Annie wins a shooting match with Frank Butler and is acclaimed by Buffalo Bill—left to right, Benay Venuta, Howard Keel, Betty Hutton, Louis Calhern and Keenan Wynn in "Annie Get Your Gun." The rifle Betty carries in the scene here is the gold and silver mounted 32-calibre Winchester used by Annie Oakley on her European tour with the Buffalo Bill Wild West show in 1887.

started off in real life as cowboys. Bill Boyd, as a silent star, appeared in drawing-room dramas, and made his biggest hit as the Russian hero of The Volga Boatman, made by C. B. DeMille, before he became identified with Hopalong Cassidy and prairie trails. Gene Autry, although he was brought up on a ranch, went to work on the railway, and was carving a career for himself as a radio singer and song-writer before he took up his film cowboy career, while Roy Rogers began work in a shoe factory.

In addition to these, the Western scene has lately become illuminated by the brilliance of many stars not usually seen in the Western sky, and reveals a wide variety of subject and treatment in settings, stretching from the cactus and sand of sun-baked Mexico to the snow-covered crags of the Canadian Rockies and the High Sierras.

Most outstanding, because of its difference from any other Western, is the film version of "Annie Get Your Gun," the musical comedy whose leading characters are those real-life ones, Annie Oakley, the woman crack shot of the Wild West, and Buffalo Bill Cody. It has shared with "Oklahoma!" the distinction of having London's longest stage run, having opened in June, 1947. Howard Keel, who starred on the London stage in "Oklahoma!" won the leading role of Frank Butler which Bill Johnson, who had already been seen in many Hollywood films, played on the London stage. Judy Garland, you may remember, was originally cast for the role of Annie, but fate decreed otherwise, and Betty Hutton, the breezy, bouncing comedienne of Red, Hot and Blue and Dream Girl, put on Annie's buckskins and sang "You Can't Get a Man with a Gun" and other hits that the show has made famous.

Audie Murphy, as Billy the Kid, with Gale Storm, Will Geer and Albert Dekker in "The Kid from Texas."
On the whole, Westerns have provided but comparatively few comedies, although Bob Hope, Laurel and Hardy and the Marx Brothers have all made us laugh in burlesques. Take the Stage is a recent Western comedy. It had an 1880 Arizona setting and mixed three bank robbers (Walter Brennan, Rex Lease and George Lewis) in with a travelling repertory company (Vincent Price, Donald O'Connor, Eve Arden and Gale Storm) with hilarious effect.

New Mexico in 1880 was the setting for a new star, Audie Murphy, who played the notorious bandit, Billy the Kid, in The Kid from Texas, a role in which Robert Taylor scored a few years ago. The High Sierras were his hiding-place in his next film, the Technicolor Sierra, the story of a son's fight to clear his father's name of murder, in which Wanda Hendrix starred opposite him.

Randolph Scott, another star who after playing a variety of film roles is now chiefly known for his work in Westerns, went to the High Sierras for The Nevadan, the story of a U.S. marshal who became fast friends with the man he was sent to capture. In this Cinicolor film, George Macready, the villain of The Contact Man and Hounded, had his first Western role as a rancher—still as villainous as ever.

The bad men of the West, the notorious outlaws who helped to write its history in blood, have often been portrayed on the screen, and by some of the biggest stars. Recently Gregory Peck appeared as Jimmie Ringo in The Gun Fighter, based on the real-life character of John Ringo. The film began where most of the films dealing with such characters are about nine-tenths finished. It showed us a gunman who begins to regret his outlaw career. Longing to be reunited with his wife and son and to make amends for his neglect, he comes to realise that his past has for ever cut them off from him. Most of the film took place in the three hours that elapse between the time he arrives in the little town where his wife lives under an assumed name until his death from the bullet of a youngster out for notoriety. Gregory Peck grew a moustache of the 1890 fashion for the part, practised gunmanship for several weeks, and incidentally rose considerably in the estimation of two of his sons, young Jonathan and Stephen, whose own hero is Hapalong Cassidy.

No tale of the white settlers' advance across the North American continent can be told without mentioning the Red Indians, who fought so desperately and unavailingly to preserve their grazing land and rivers which were life itself to them. The story of the covered wagons, and the subsequent building of the railways is one of scalping, shooting, burning—one of destruction as much...
as construction in the fight to establish a new way of life on one side and the fight to preserve the old way of life on the other.

Robert Taylor, as a change from modern psychiatry and war, has recently appeared in two Western films. The first of these films was Ambush, which was filmed almost entirely on location in New Mexico. For his role as a scout who helped Army troops to track down a band of Apache Indians on the warpath, he rode his own beautiful buckskin horse, "Buck." John Hodiak appeared as an Army officer, his rival for Arlene Dahl. The second, Devil's Doorway, gave him the most unusual role of his career—that of a full-blooded Indian who returns from fighting in the American Civil War, to face new trouble from encroaching white settlers.

John Wayne, star of the memorable Stagecoach, though perhaps best known for his work in Westerns, has done excellent acting in many other films, such as Tycoon and Wake of the Red Witch. In She Wore a Yellow Ribbon, a drama of an undermanned outpost of the U.S. Cavalry confronted with an Indian uprising, he starred as a cavalry captain, who on reaching the age of retirement, finds himself involved in the biggest fight of his life. John Agar, Harry Carey Junior, George O'Brien, Victor McLaglen and Ben Johnson headed the supporting cast. The yellow ribbon of the title, by the way, was the token worn by a lady to signify that her lover was in the cavalry.

The building of the transcontinental railways was accompanied by strife and bloodshed, and contracts for freight brought more. Canadian Pacific was filmed in Cinicolor in the Canadian Rocky Mountains near Banff, Lake

![Two scenes from the Cinicolor "Canadian Pacific"—above, stolen dynamite is uncovered at the Indian camp by Randolph Scott.](image)

Randolph Scott and Nancy Olson riding through the forest at the foot of the Rockies—you can see one of the cloud-topped peaks in this scene.

![Two scenes from "A Ticket to Tomahawk"—above, Chief Yowlachie is the leading figure in one of the many moments of excitement that mark the progress of the first train to run over the newly laid track; and left, Dan Dailey and Anne Baxter, who have the leading roles.](image)

![Right: Guy Madison, Carole Mathews and Rory Calhoun in "Massacre River," a story of three young cavalry officers in the Plains Indian country.](image)

![Hopalong Cassidy—Bill Boyd snapped at his ranch, grooming his famous Arab, "Topper."](image)
Louise, the Yogo Valley and the Morley Indian Reserve, and the railway company provided the railway engines and equipment used in the eighteen-eighties, when the line was being built. Jacob Young-Man and George Walking Buffalo, chief of the Stony Indians, appeared with their tribe in the film.

* A Ticket to Tomahawk * gave musical comedy star Dan Dailey a complete change of role, for it was a rip-roaring story of 1876, and dealt with a newly built railway line to Tomahawk, a little village in the wild precipitous Colorado mountains and the scheming, trouble, and treachery that were woven round the first train journey there.

Joel McCrea has found that film-making has enabled him to realise the two big ambitions of his life—to act in Westerns and to become a rancher in real life. During his college days he spent his holidays on one of the big California ranches, and it was then that he decided that he would have to earn enough money to own one himself.

As he was brought up in Hollywood, it was natural for him to turn to films in the hope of making his dream a reality, and he began his screen career in 1927. Although none of his first films was a Western, he achieved a big success in *Wells Fargo*, back in 1938, and of recent years has appeared almost exclusively in Westerns, to his delight.

"When I walk on the set of a Western picture," he says, "whether it's in the studio or on location, I feel as if I'm home."

Both his most recent films, *The Outriders* and *Stars in My Crown*, are Westerns, while other well-known stars recently in Westerns include Wayne Morris and Rod Cameron in *Lost Stage Valley*, and Alan Ladd and Mona Freeman in *Montana Rides*.

Bigger and better Westerns seems to be to-day's slogan—and few cinematographers will disapprove of it.

*Two Westerns starring Joel McCrea—above he cuts in on Barry Sullivan's dance with Anne Dahl in the Technicolor film, "The Outriders"—on right, he is seen in "Stars in My Crown" as a two-fisted preacher who brings law and order to an isolated community, with Ellen Drew and Dean Stockwell as his smiling family.*

*Two scenes from "She Wore a Yellow Ribbon"—below, a scene that shows the magnificent photography. On the right, residents at the Army outpost smilingly welcome the return of an old officer—left to right, John Big Tree, George O'Brien (a former star of the silent screen), Mildred Natwick and Joanne Dru.*
IN Broken Arrow, the 20th Century-Fox version of Elliott Arnold's novel, "Blood Brother," yet another page of American history was brought to the screen. James Stewart was Tom Jeffords, a fearless frontiersman who learned the Apache tongue, already admiring the Apache spirit, in order to smoke the pipe of peace with Cochise, the great Apache Indian chief, whose name struck terror into the hearts of the paleface pioneers of the eighteen-seventies. Filmed for the most part in Arizona, Apache Indians from the White River Reservation, where some of Cochise's descendants now live, appeared in the film. Sonseeahray, the brown-eyed Apache maiden with whom Jeffords falls in love was played by blue-eyed Debra Paget, who though the film was not in colour, wore special contact lenses to darken her eyes for the camera. She was previously in Cry of the City and House of Strangers.
The SCREEN'S MUCH—

It was in "Blossoms in the Dust," back in 1941 that Irish Greer Garson and Canadian-born Walter Pidgeon began their successful teamwork as Mr. and Mrs. Gladney, the founders of homes for unwanted children. They also founded

WALTER PIDGEON began his professional career as a singer and made his stage debut opposite Elsie Janis. Coming to the screen while it was still silent, his pleasant voice, both singing and speaking, and stage training made him even more in demand as a leading man when talkies arrived. He has been an M.-G.-M. star for over ten years.

Born on September 23rd, 1897, in St. John, New Brunswick, Walter Pidgeon is black-haired, grey-eyed, and stands six feet three inches in height. He became a United States citizen in 1944.

In addition to the films below, his recent ones include Holiday in Mexico, The Secret Heart, If Winter Comes, Command Decision and The Red Danube.

The memorable scene from "Mrs. Miniver" in which Mrs. Miniver welcomes back her husband and their battered motor launch after they have played their part in the Dunkirk evacuation. This was their second film.

"Julia Misbehaves," their fifth co-starring picture, provided them with some merry misadventures in ex-husband's efforts to get his wife back. This is the start of one of them—a picnic doomed to failure by a leaky boat.

Below: In "The Miniver Sequel" the Minivers, seated on the same launch, now a derelict on the Thames mud, re-capture memories of the past.
a marital partnership that has persisted in all six films they have since made with only a technical exception in their fifth film, in which they were ex-married. Scenes from their seven successful pictures are shown below.

GREER GARSON has made fifteen films since her first success with Robert Donat in Goodbye, Mr. Chips. Six of them have been reissued—a sure proof of popularity. Pride and Prejudice, one of her earliest, has, in fact, been reissued twice. Her beautiful complexion, green eyes and red-gold hair are a boon to the colour camera, her voice a delight to the microphone and her charm and poise in addition make her generally enchanting.

Born on September 29th, 1908, in County Down, Ireland, Greer Garson is five feet five inches tall. She has been an M.-G.-M. star for the entire length of her screen career, her films including Random Harvest, The Valley of Decision, Adventure and Desire Me.

Left: In "Mrs. Parkington," their fourth film, Major Augustus Parkington takes Susie on a shopping spree to celebrate their third wedding anniversary.

As Sam and Edna Gladney in "Blossoms In The Dust," they receive the thanks of Charles Arnt, a grateful adoptive father. Patsy McGaskill is seen tucked under Walter Pidgeon's arm.

Marie Curie and her husband Pierre discuss the search for radium with Professor Jean Perot (Albert Basserman) in "Madame Curie"—a scene from their third film.

As Irene and Young Jolyon in "The Forsyte Saga," they were happily married when the film ended.
VALENTINA CORTESE, who made such a tremendous success in her first British picture, *The Glass Mountain*, has long been a favourite in Italian films. Born in Milan on New Year's Day, 1925, she spent her childhood in her grandmother's care in a villa at Stresa, beside Lake Maggiore. When she was fifteen she began acting at the village feasts, and at one of these open-air performances she was noticed by two theatre critics, who advised her to study at the Academy of Dramatic Art in Rome. One of the examiners here was a film director, on the look-out for an actress to play a role in his next film. He gave her a test and a contract—and she has been so busy film-making ever since that she has had no time to study at the Academy. Cast in *Black Magic*, which was made in Italy with Orson Welles as the adventurer Cagliostro, she won a Hollywood contract and went there after making *The Glass Mountain*. Her two first American films, *Thieves' Highway* and *East of the Rising Sun*, were followed by a second British picture, *The Eagle and the Lamb*, made in Italy.

IT was behind the handlebar moustache of the cheerful, unorthodoxly uniformed Commando captain, Simon Telfer, in *Private Angelo* that we caught our second glimpse of ROBIN BAILEY on the screen, the first having been in *School for Secrets*. His performance won him a contract with Associated British and a leading role in *Portrait of Clare*. Born in Nottingham, he was destined for the Civil Service and started his career as a sorting clerk in the Post Office. Amateur dramatics led him to the professional stage on which he started with walking-on parts at the salary of ten shillings a week. He stands half an inch under six feet, has brown hair and hazel eyes, and off the screen is a quiet and thoughtful kind of person. His hobbies are collecting china and books—and when he says "books" he means not just for their value, but the sort of books that he likes to read.
EVEN the language difficulty could not hide HERBERT LOM'S acting abilities. Arriving in this country in 1939 from his native Czechoslovakia, where he had begun acting whilst a student at Prague University and had made several films, he soon won scholarships to dramatic schools, and in 1942 his performance of Napoleon in The Young Mr. Pitt brought him to the notice of British filmgoers. After The Seventh Veil came offers from America, but he remained in England to make such films as Golden Salamander, The Black Rose and Night and the City.

ZENA MARSHALL had wanted to act since she could talk, so at the age of 17 years she attended the Royal Academy of Dramatic Art, and from there went into repertory. Because of her theatrical experience she was drafted into E.N.S.A. during the war, and toured England. Her first film venture was as Lady-in-Waiting in Cæsar and Cleopatra, but she soon rose to bigger and better parts.

Born in Africa on New Year's Day, 1926, she was educated on the Continent, and consequently speaks fluent French and Dutch.

ORY CALHOUN, over six feet tall, with dark hair and laughing Irish eyes, looks equally well in a drawing-room or riding the range, and has a way both with fighting stallions and the girls to whom he makes love on the screen. It was his love of horses that took him to a riding stable where he came into contact with Alan Ladd. The outcome was his film debut in The Red House. Prior to this he had been a forest firefighter and was also a local boxing champion.
PATRICIA NEAL won five performance awards for her acting in "Another Part of the Forest," in which she made her debut on the Broadway stage. This led to a long-term film contract with Warner Brothers. She made her screen debut in *John Loves Mary*, and she came to England to play in *The Hasty Heart*, and while here took part in a Command Film Performance. Blonde haired, hazel eyed, she is five feet eight inches tall. She enjoys playing bridge, likes to cook and has no beauty secrets.

NIGEL PATRICK was destined by his parents to become a chartered accountant, but he knew that he would follow in the footsteps of his mother, actress Dorothy Turner—no other career interested him. He made his stage debut in 1932, and his experience has included repertory, appearing in Egypt, and the West End stage. His first important film role was in *Noose*. Apart from his job, his greatest interest is in books—he enjoys reading anything that is at all readable.

ARLENE DAHL made up her mind that she wanted to become an actress when at the age of eleven she visited Hollywood with her parents. Before making her screen debut in *The Bride Goes Wild*, she was in radio, modelled clothes, and appeared on the stage. Her films include *Scene of the Crime* and *Ambush*. She has auburn hair, blue eyes, and is five feet seven inches tall. She is fond of painting and hopes one day to open a dress shop with gowns of her own design.
BRUCE BENNETT, one-time athlete and Olympic champion, began his film career under his own name of Herman Brix. Do you remember him as one of the screen’s Tarzans? Feeling that he was looked on as an athlete and wanting to be considered as an actor, he decided to change his name, and the first film in which we saw him as Bruce Bennett was *Café Hostess*. Later ones include *House Across the Street* and *Without Honour*. He is six feet two inches tall and has light brown hair and blue eyes.

GAIL RUSSELL was a schoolgirl one day, a screen actress the next, and all because two of her friends raved about her to a casting director when he gave them a lift in his car. Strangely enough, black-haired, blue-eyed Gail had never thought of a screen career for herself. She had intended to take up art, but now that is her hobby.

RONALD HOWARD had not intended to follow in the footsteps of his famous father, the late Leslie Howard. He was going to be a writer and did in fact work in Fleet Street until the outbreak of war. It was only after he was demobbed from the Navy that he was persuaded by Anatole de Grunwald to make a film test. It proved very successful and he made his film debut in *While the Sun Shines*. Later films include *The Queen of Spades*, *Now Barabbas Was a Robber* and *Double Confession*. 
RONA ANDERSON, evacuated to Canada during the war, wrote to her parents asking for permission to go to New York to train for the stage. They agreed to her becoming an actress but suggested she should return home, so she attended a dramatic school in her native Edinburgh. She made her stage debut with the Entertainments Section of Southern Command. It was while playing at a Glasgow theatre that she was chosen for films. Her pictures include The Twenty Questions Murder Mystery, Her Favourite Husband and The Paper Gallows.

PATRICIA PLUNKETT was also an evacuee when she decided she wanted to be an actress. She was in Wales and managed to persuade her mother to let her return to London and study at R.A.D.A. After one small stage part she made a great success in "Pick Up Girl." Her films include Landfall and Murder Without Crime.

SAM WANA-MAKER is an American—he was born in Chicago, Illinois—but we first saw him in a British film, Give Us This Day. His early ambition was to become a boxer, but school and college theatricals made him change his mind. After varied experience he reached the Broadway stage where he had a great success in "Joan of Lorraine" with Ingrid Bergman. Sam has dark brown hair, hazel eyes and is five feet ten and a half inches in height. He likes to spend his spare time in sketching, watching the ballet, or listening to good music. His chief dislike is phoney people—he expects to take people for what they appear to be.
To Picture Show Annual
With all good wishes for continued success
Sincerely
Wanda Hendrix
Best wishes to Picture Short Journeys.

 algum texto
To Picture Show Avenue
Sincerely
Ava Gardner
Best wishes, Doris Day
The Picture Show Annals
to Picture Them

Your sincerely

Gregory Peck
It was in 1942 that Joseph Cotten made his film bow in Orson Welles' *Citizen Kane*, and it was with Orson Welles again that he appeared in the most successful British film of 1949—*The Third Man*. Born in Virginia in May, 1905, he came to the screen via stage and radio.

born in April, 1922, Barbara Hale, as refreshing as a spring breeze, was first seen on the screen over here in 1944, in Higher and Higher. She studied to become a commercial artist, but was an artist's model when her beauty, which had won several competitions in her home town, led her to the screen.

Good luck to "Picture Show Annual"
Larry Parks
Yvonne Russell
Best always,
Anna
For show
To: Picture Show

With much affection and good wishes,

Helen Hunter
FILMGOERS are often accused of fickleness. A new face, a new name, and they’re off with the old star and on with the new before the “old” star has had time to get over the novelty of being a star at all. To an extent, this accusation is justified. But when once stars are firmly established in the affection of the public, it takes a great deal to shake them out of it and there are many stars who have long survived the allotted period of a star’s life.

It is seldom that those who leave, having established themselves in public esteem, are really forgotten, and it is seldom that a year goes by without a “come-back” by some former favourite. Among those who have returned to films have been some of the earliest stars of the silent screen.

Mae Marsh is one of these. She was only seventeen when she began her career as an extra in 1912 and she was one of the galaxy of stars that included the Gish sisters, Lillian and Dorothy, made famous by the great producer, D. W. Griffith. In The Birth of a Nation and Intolerance, she captivated all hearts and won for herself the title of “the girl with a thousand faces.” Among those early unforgettable films were Polly of the Circus, The Cinderella Man, The White Rose and The Rat.

She retired to home life after her marriage, but has never really given up her work. As a character actress, she still retains much of that elusive, fragile charm that made her so appealing as a shy heroine. She is, perhaps, one of the most persistent “come-backers” of the screen, for every two or three years we see her flitting in and out of a film, but she allowed five years to elapse

The great duel scene from “Scaramouche,” in which Ramon Novarro (right) has Lewis Stone at his mercy. Right: Ramon Novarro on his return to the screen after an absence of ten years.
before making Three Godfathers, Impact and The Snake Pit. 
Impact brought back another star who won fame on the silent screen. It was as the Slave Girl in the late Douglas Fairbanks’ The Thief of Bagdad that Anna May Wong’s exotic, exquisite beauty was first given its real chance to be appreciated by filmgoers. She appeared as Tiger Lily in Peter Pan, and then came to England to appear in Alfred Hitchcock’s thriller Piccadilly. Her first talkie, by the way, was also British—Flame of Love. Although she was born in Los Angeles, she is of pure Chinese ancestry, and her work for her war-torn, troubled country has been one of the reasons that has kept her off the screen, together with her strong feelings about the type of role she was called upon to play. Impact was her first film since Lady from Chungking—seen in 1943. 
The only other Far East star to come to mind in the forty years of English and American film making is Sessue Hayakawa. Born in Japan in 1889, he was educated for the Japanese Navy, but taking to stage work instead, went to America. Not long afterwards, Sessue Hayakawa was one of the highest paid actors in Hollywood, earning more than a thousand pounds a week. His most notable film of those days was The Cheat, opposite the famous Fanny Ward. In 1933 he left Hollywood and went to France, film-making. He is a talented artist and it was through an exhibition of his paintings in Paris that he was discovered and offered the role in Tokyo Joe that took him back to Hollywood, where he stayed to make Three Came Home. 
One of the greatest of the silent comedians was Buster Keaton, the original “frozen-faced” star, who acquired a reputation because he never smiled in a picture, but won it with his brilliant talents as a pantomimist, his originality and his polished performances. Nobody who saw him in those brilliantly funny films Our Hospitality and The Navigator could ever forget either. 
Another great figure of the early days of films who found appreciation in France is Erich von Stroheim. Actor,
director and writer, he is yet another proud to claim that he worked with D. W. Griffith, both as actor and assistant director. Born in Vienna in 1885, he served in the Austrian cavalry, then in 1909 went to America, arriving in Hollywood in 1914. In 1919 he turned director and Blind Husbands, his own story, in which he also starred, opened ten years of startling film-making.

In 1896 he went to France to make one film, expecting to stay four weeks. In 1949 he was called back to Hollywood for Sunset Boulevard.

Gloria Swanson, his co-star in Sunset Boulevard, is another whose name will always shine in the history of the silent screen. She began her career with the old Essanay company in Chicago in 1913 and went to Hollywood in 1916, where she became a symbol of exotic luxury, one of the queens of those high and far-off times. To-day she looks nowhere near her age, and her charm, quick wits and skill are still in full working order.

One of the greatest romantic stars of the 1920s was Ramon Novarro, the dashing young Mexican who leapt to fame overnight in The Prisoner of Zenda, consolidated his popularity in such films as Scaramouche and The Arab, and starred in the unforgettable spectacle, Ben Hur. Off the screen for virtually fifteen years, in 1949 he returned to a comparatively small role, as a character actor, in We Were Strangers, following it up with The Big Steal.

Swedish born Anna Q. Nilsson was yet another of the earliest silent screen stars, beginning her career in 1911. She has played character roles in eleven films during the past fifteen years, recently being seen in Every Girl Should Marry and Magic Town.

Francis Lederer, born in Prague, had won fame on the European stage and screen before going to Hollywood early in the 1930s. He has combined stage and screen work in America, and three years elapsed between The Madonna's Secret and his next two films, Million Dollar Week-end and After Midnight.

Look out for them in coming films—they're always worth watching.
VALERIE HOBSON made her first film success when she was seventeen years old. Born in Ireland in 1917, she married English film producer Anthony Havelock-Allan in 1939, and their son, Simon, was born in 1944. Her recent films are Kind Hearts and Coronets, Train of Events, Interrupted Journey, The Rocking Horse Winner. She is seen here in her lovely Mayfair flat.

Left: Gloves are important accessories to a well-dressed woman, and Valerie is seen with a few of her collection.

Below: With her husband, Anthony Havelock-Allan, in the sitting-room.

Right: With her collection of Rockingham china and Staffordshire pottery cottages. In the olden days a night-light was placed inside them.

Below: Going through a day's mail with her secretary.
Mr. and Mrs. MOORE

It was on December 4th, 1947, that BARBARA WHITE became the bride of KIERON MOORE at St. Patrick’s Roman Catholic Church in Soho Square, London. Tiny, black-haired Barbara looked like a fairy-tale bride in her white and silver brocade gown, and no young mother could have been more radiantly happy than she when their daughter, Theressa Mary, was born in a London nursing-home in February, 1949. The pictures you see of Mr. and Mrs. Kieron Moore and their daughter were taken at their charming home, "Durris," at Farnham, set in the wooded countryside of Buckinghamshire.

Both Kieron Moore and Barbara White were new, unfledged film players when they appeared together in The Voice Within. It was Barbara’s second film, for she had made her debut in It Happened One Sunday. It was love at first sight for both of them.

It was, of course, Kieron Moore’s role in A Man About the House that won him film fame. Born in 1925 in Scibereen, Co. Cork, he began his acting career in Dublin. He was nineteen when he came to England, but it was not until 1946 that his appearance in Sean O’Casey’s play, "Red Roses for Me," won him a contract with Sir Alexander Korda. He has scored successive hits in Mine Own Executioner, Anna Karenina, Saints and Sinners, Maria Chapdelaine.
When one gazes at the factory-like buildings which dominate certain parts of our countryside around this great metropolis, London, the thought will possibly spring to life in the minds of the uninitiated—what goes on behind those closely guarded entrances at the film studios of Welwyn, Elstree, Denham, Pinewood, Isleworth, Ealing, Hammersmith, Shepperton and Walton-on-Thames?

Pass through those iron gates, in charge of tall, imposing, bemedalled commissionaires, and within a few minutes you are transferred from cold, desolate winter to sunshine and beauty, or perhaps on a boiling hot summer's day to a land of glittering snow and storm-tossed pine-trees! But the human beings within these enchanted and maybe escapist realms are not on holiday, they are earning their daily bread!

The stars' lives are worked to a printed schedule—no late nights, early to bed, and up with the lark, on the "set" all dressed up by nine o'clock in the morning. All this and more is the basic foundation upon which great names are built in the glittering sphere of stardom on the screen.

Many no doubt envy the colourful, exotic life of a star, as seen from the plush-covered seats of our favourite cinema. It is an exciting life, but not without self-sacrifice and often disillusionment. And how many of us could keep up the stern, relentless routine required by picture after picture—leaving home shortly after dawn, the hairdressing, the impeccable make-up, the dress fittings, the general tireless grooming, the watchful eye on our weight.

The dressing-room of a star is frequently a miniature suite, with a bathroom attached. There is the brilliantly lit dressing-table, a sofa, lounge chairs, frequently flowers, sometimes growing plants. Some stars prefer to use a caravan on the set for a dressing-room. And whilst the star settles down to her or his preparations for the day, the extras follow suit in their own particular quarters, and they too fall into the hands of dressers and make-up experts. Carpenters, plasterers, painters have finished

David Niven, in costume as Sir Percy Blakeney, on location at Bath for "The Elusive Pimpernel.

Above, right: Here is one of Hein Heckroth's designs for "The Elusive Pimpernel." It shows the Pimpernel's band arriving at the St. Cyr (Chaumont) chateau.

Yolande Donlan was caricatured by comedy pantomimist Eddie Vitch between scenes of "The Body Said 'No.'"

Lance Comfort gives a few hints to Ronald Howard and Margaret Johnston, rehearsing an intimate love scene for "Portrait of Clare."
their part in the production, and proceed to another section of the studio to be ready for the following day. "Props" keeps a keen eye on the furnishings of the set, before the all-powerful camera lighting and sound take over.

The more one sees of picture making, and the human and mechanical elements which go to the creation of a film, the more fascinating this art becomes because of its potentialities for even greater results.

To-day the greatest musicians, painters and designers have their place in the creation of a picture. Roger Purse, the famous painter, has found new fame in designs for film sets and costumes, a new outlet for his artistic genius. And in The Elusive Pimpernel Hein Heckroth shows in his exquisite designs his modern treatment of hand-painted backcloths. The eighteenth-century atmosphere of old Bath is brought vividly to the screen, not only by the brilliant brushwork of the designer, but by many exteriors filmed in this historic city, with its graceful Regency buildings.

One day in the studios at Walton-on-Thames I met that clever caricaturist and comedy artist Eddie Vitch. His caricatures have frequently decorated the walls of the famous Hollywood rendezvous "The Brown Derby," When lovely Yolande Donlan was making The Body Said 'No,' Eddie Vitch made a caricature of this famous American star, and she insisted on taking it home to decorate her flat.

LANCE COMFORT is a sympathetic director. He rehearsed an intimate love scene for the Associated British picture Portrait of Clare with subtle understanding. Even the most popular visitors are frequently forbidden the set when love scenes are being shot. Making love before the camera—those tense, dramatic moments which make us hold our breath when we see them on the screen have frequently been made with something akin to "blood and sweat!" So many things must be remembered! No love scene can be shot with the censor's approval in an intimate divan scene, be it in a bedroom, or a boudoir, without the feet of one of the stars, male or female, being firmly planted on the floor of the set.
No money was spared in the making of The Dancing Years. "I am pleased about the treatment," the famous actor-author Ivor Novello told me, "because my story has not been altered." "It was interesting making so many sequences in Austria," Dennis Price said, "the scenery was perfect." And some of the most romantic scenes which he plays with the famous French actress Gisele Preville as Maria Zeidler were made on the borders of a wonderful lake there. One of the high lights of the production was the opera scene.

The Alfred Hitchcock production "Stage Fright" brought lovely Marlene Dietrich back to the British screen, opposite Michael Wilding. It also provided that brilliant "new find" Richard Todd with a dramatic role opposite Jane Wyman. Many of the scenes were actually filmed at the Royal Academy of Dramatic Art, and to add to the interest, some of the students themselves took part in the film, including the director's daughter Patricia Hitchcock. Sir Kenneth Barnes, President of the R.A.D.A., was very much interested in the production.

In spite of the exacting life of a film star, already mentioned, the old saying "all work and no play makes Jack a dull boy" still holds good, and of course also that love will find a way is an equally significant fact. Richard Todd, who found fame in The Hasty Heart, married Catherine Bogle just before the premiere of the film, and with what pride she watched his triumph on the screen. She accompanied him to Hollywood when he sailed from Southampton to star in Warner Bros.' production Lightning Strikes Twice.

Weymouth may have been recognised by many cinemagoers in Morning Departure, and in The Intruder many scenes were shot near Torquay and on the coast. Peter Reynolds, a demobbed naval officer, did crowd work in The Captive Heart before making a name for himself on the stage. He now has a seven-year contract and starred in The Intruder with Patrick Holt.
HELEN CHERRY, lovely auburn-haired wife of Trevor Howard, is a polished and finished stage artiste, but now the screen claims most of her time.

LOVE me, love my dog," Robert Newton could say, for he is a great lover of animals. Tough in many of his films, in private life his charm and friendliness make him very popular. Treasure Island and Waterfront provided him with two entirely different types of roles, proving his versatility.

WHEN the tea break arrives in the studio, trolleys are hurried on to the sets bearing cakes or doughnuts. Sometimes one is invited into a star's dressing-room for tea and a quick chat.

One of the most distinguished and lovely stars in our studios to-day is Eileen Herlie. She laughingly confided, "I age enormously in The Angel With the Trumpet. I shall look quite seventy, or, at least, I hope so, at the end." And so it happened that one day in her dressing-room I watched the strange, complicated method of a specialist in the art of make-up, turning a lovely young woman into the wrinkled shadow of what she was, once upon a time!

ONE of the loveliest recent visitors to our studios was a young Rumanian, a princess by marriage, who had to leave her beloved country when it fell under the shadow of Communism. Noel Coward discovered Nadia Gray when he played opposite her in a French play and later she came to England to star in The Spider and the Fly with Eric Portman and Guy Rolfe. Nadia Gray told me how delighted she was to find a little cottage where she could

Guy Rolfe and Nadia Gray, who appeared together in "The Spider and the Fly."

Below: Eileen Herlie has some artificial wrinkles induced after an initial coating of make-up has dried for her appearance in "The Angel with the Trumpet."
Frank Launder gives some instructions to Guy Middleton and some of the schoolgirls taking part in "The Happiest Days of Your Life."

Circle: Alastair Sim, who stars in the film, first met new discovery Bernadette O'Farrell when she was in bed on the set at the Riverside Studios.

There is only one Eric Portman. A supreme artist of stage and screen, and yet modest, friendly and keen on his work. Eric Portman likes to travel far afield for his pictures. For Poison Road, Cairo claimed him for locations; for some weeks during the shooting of The Spider and the Fly the left bank of the Seine became his residence. "It was interesting and, of course, far less expensive than the Hotel Meurice in fashionable Paris," he smilingly confessed.

Many scenes in The Happiest Days of Your Life were made in the grounds of a girls' school in Hampshire, much to the delight of the pupils, who saw Guy Middleton as an attractive master, and Margaret Rutherford and brilliant Alastair Sim. Frank Launder was so pleased with the schoolgirls and their co-operation and enthusiasm, that he invited them to tea at the Teddington studio, and they arrived by coach to pay their first visit to a film studio. Many notable discoveries have been made in the way of young stars during recent years, and pretty Bernadette O'Farrell is one of them. She supplies the romantic interest in the film.

Jean Kent as Elinor and Anthony Tancred as Nicky arrive at the Bull Inn, Billingshurst, for a scene in "The Reluctant Widow," a story of love and espionage on the eve of Waterloo.

Jennifer Jones jokes with Punch and Judy puppeteer, Alec Mozeley, and assistant director, Sydney Streeter, while filming the Chapel Fête sequence for "Gone to Earth" near Snaithsbeach.

live within a few miles of the Pinewood studios, instead of having to motor up to London each day. "It is very sad in my country now," she said, "there is no more gaiety and the casinos are closed." It was her beauty and the charm with which she played her tragic role in her first British film, that won a Hollywood contract for her.

Guy Rolfe, tall, dark and handsome, has a cool, lazy style which is all his own, as you have seen in The Reluctant Widow and Prelude to Fame. In the latter he plays lovely Kathleen Ryan's husband. They are a nice married couple in this film of Aldous Huxley's short story, "I want a strong romantic part," sighed Kathleen to me. "And so far I have not had the chance of wearing up-to-date clothes on the screen!" Kathleen Ryan, an auburn-haired Irish beauty, a distinguished young actress of the Abbey Theatre, Dublin, deserves a better fate than always to meet sorrow, as in Give Us This Day, or death, as in Odd Man Out.
Jean Kent looks her loveliest in The Reluctant Widow, a melodrama with elegant men, coaches and horses, silks and satins and our lovely English countryside. Guy Rolfe, as the hero, is one of the three very tall men in the film—they are all over six feet! Another is Anthony Tancred, who went straight from Eton to the Boltons Theatre, London. (You may recall him as Maureen O'Hara's brother in "Britannia Mews.") Enormous trouble was taken with this film to ensure that all the costumes and settings were historically correct.

Experts on historical backgrounds and design are frequently consulted as to the smallest details, to ensure accuracy, even to a button, when an important period picture is in course of production.

Nobody would have been more surprised than Mary Webb to have discovered, had she been alive, that an American would star in her own favourite novel, Gone to Earth. She never knew real success in her lifetime. But knowing her well, I am certain that Mary Webb would be delighted that her beloved Shropshire would be seen on the screen, and that sensitive and lovely Jennifer Jones would play the part of her heroine opposite David Farrar.

Edward G. Robinson and his co-stars in My Daughter Joy, Richard Greene and Peggy Cummins, found San Remo and other parts of Italy very much to their liking. "I found the Italians co-operative and kindly," Edward G. Robinson told me. This famous star is a connoisseur of art, and at his home in Hollywood he has a fine collection of masterpieces, collected from all over the world. This was Richard Greene's second experience of filming in Italy, for The Eagle and the Lamb was being made simultaneously. In this he took the role of the favoured officer of Catherine, Empress of Russia.

When Paula Valenska was making Three Men and a Girl, Burgess Meredith flew over from America to play one of the men in her life. They were both interested in the havoc caused by bombs in the heart of London. One of their surprises, they told me, was to see brilliant flowers flourishing in some of the forsaken, derelict spaces, as if Nature was

Below: Checking a shot through the camera "finder" Robert Montgomery gets a barman's-eye view during the making of "Your Witness" at Teddington Studios.

The three stars of "My Daughter Joy," Edward G. Robinson, Peggy Cummins and Richard Greene, chatting between scenes on location in Italy.

Paula Valenska and Burgess Meredith at a bombed site while making "Three Men and a Girl."
struggling to hide a great City’s wounds. Paula Valenska is married to a doctor who is stationed in a hospital in Iraq. “I return to him between pictures,” Paula told me. “We live on the fringes of the desert, it is all very different from life in London, but I find it very interesting.”

I FIRST met Marlene Dietrich after her success in The Blue Angel, and the memory of her husky voice singing “Falling in Love Again” is not easily forgotten. In Stage Fright you hear that alluring voice again. Most of her clothes in this film were designed by world-famous Christian Dior.

DYNAMIC Robert Montgomery put heart and soul into the making of Your Witness. After the preliminary American sequences, his first aim was a script to ensure showing English country life, English scenery. A great part of the film was “shot” out of doors.

FAIR-HAIRED and vivacious Glynis Johns once told me that one of her ideas for a holiday was a mountain resort with plenty of night life! Since she made State Secret she may not be quite so enthusiastic, and the director, Sidney Gilliat, confessed that it was a long time before he wished to see another mountain! But the glorious wonders of the Dolomites are certainly shown in his State Secret. Douglas Fairbanks and Glynis Johns as fugitives in the story, scaled heights, whilst beneath them were terrific, awe-inspiring precipices. “Glynis never once said she was frightened,” Douglas Fairbanks told me.

LOCATIONS abroad provide many lovely and realistic settings, but frequently back projections are used to finish certain scenes on return to the studios. This means that the camera is used for taking scenes from a railway carriage window or from a motorcar, which can be flashed on to an immense screen in the studios whilst the stars are comfortably seated in a practically stationary car in the studio or in a railway carriage, which is gently rocked to give the impression of movement, whilst the countryside, busy street, or whatever has been “shot” for the story sequences, rolls off in the background. The same method is used when portraying terrific sea scenes. The stars are seated in a boat on the set, whilst the billows roll away behind them!

Rehearsals for “The Blue Lamp” at Ealing Studios—above, a thrilling street scene, and on the right, director Basil Dearden goes through a scene with Dirk Bogarde to get the effect he wants.
Robert Donat and Renee Asherson played opposite each other in the stage version of *The Cure for Love*; they also starred in the film version. For this film realistic sets were made in the London Film Studios at Isleworth—even a canal was created!

Physical fitness is of paramount importance to a film star, especially for the filming of such strenuous scenes as we saw in *The Blue Lamp*, which showed the skill and power of our London Police Force in pursuit of a suspect. Dirk Bogarde, simultaneously playing in *So Long at the Fair* with Jean Simmons, was full of enthusiasm over the swiftness of *The Blue Lamp*, in which Jack Warner and Jimmy Hanley both played officers of "the Force."

Trevor Howard, famous for *Brief Encounter*, *Green for Danger* and *The Third Man*, became a young archaeologist visiting Tunisia in *Golden Salamander*. It was a role that delighted Trevor, for life in Tunisia with its warm sea and cloudless skies, its sandy wastes and its romance, fascinated him.

Whenever exquisite Ann Todd is at work in a studio she creates a lot of interest. I watched her making *Madeleine*, listening intently to discussions between her husband, David Lean, and the lighting cameraman, Guy Green.

John Mills found himself afloat once more on the sea he loves in *Morning Departure*. Filming the escape of some of the crew from a submarine wrecked on the sea-bed, a thrilling sequence in this Two Cities film, was dangerous work, and it was decided that only real naval personnel trained in submarine escapes could be used for these shots. Three volunteers from the crew of H.M. Submarine "Tiptoe," the submarine in which the *Morning Departure* film unit put to sea for location work earlier in production, duly appeared at Denham.

In pre-war days, when a meal was required on the set, no make-believe dishes were served, only the drinks were "phony." Caviare, chicken, salmon—whatever was required for a particular sequence, was supplied for the stars, even if they were only permitted to nibble a mouthful! Nowadays it is a different story. "Prop" meals are the rule. During the filming of Noel Coward's play "The Astonished Heart," however, Noel Coward...
and his leading lady, Celia Johnson, discovered that the breakfast was a real one. When the sequences were finished they realised that they were terribly hungry, having started for the studios soon after dawn, so they decided to put into practice the theory of "waste not, want not."

A CARAVAN was used on the set by Gene Tierney for her dressing-room at London Film Studios, Shepperton, when she was making Night and the City. "I am one of the lucky people," she smilingly told me, "who do not get bored during the long waits between sequences for the simple reason I can go to sleep whenever I wish!"

LOVELY auburn-haired Phyllis Calvert flew back to England from America to make Happy Now I Go. She was accompanied by her husband, Peter Murray Hill, a keen collector of first editions. Phyllis has a five-year contract to make one film a year in America.

ROSAMUND JOHN, for two years, abandoned the screen for the stage. When she was offered a starring role in No Peace for Jennifer she wondered about facing those cameras again! But she was soon at home in the film studios.

THE twin Boulting Brothers are two of our most remarkable directors and producers, as alike as two peas, equally brilliant, equally capable. John and Roy have a passion for London life, which plays an important part in Seven Days to Noon.
IRISH CANADIAN

Robert Beatty, dark haired, brown eyed, was born in Hamilton, Canada, on October 19th, 1909. His first visit to England, a motor-bike tour with a friend, ended with the sale of the bike to pay his passage home. His second was to study at the R.A.D.A. His resemblance to Raymond Massey started him on his climb to stage and screen fame, for he acted as his understudy during the run of "Idiot's Delight" on the stage and as his stand-in when he was making the film, Black Lime-light. During the war he won considerable popularity as a broadcaster on the Overseas News Service, following this with, his "At Your Request" programme, through which he met his wife, Dorothy, who supplied the gramophone records for the programme. They live in Hampstead, and he is seen here in a corner of the hall by an original painting by Sir Alfred Munnings, of whose work he is a great admirer.

Robert Beatty likes swimming and almost everything connected with the sea and ships, has an inquiring mind and a taste for music in the minor key. He avoids quarrels and relating personal anecdotes.

His work in the film San Demetrio made his name, and he has recently been in Portrait from Life, Her Favourite Husband, The Twenty Questions Murder Mystery and Captain Horatio Hornblower.
"YOU can make a film from any sixty pages of the Bible," says Cecil B. De Mille, and no other producer has ever united romance and religion with such spectacular success.

Samson and Delilah is his latest film to be taken from the Bible. Back in 1933 he made The Ten Commandments, in which a modern story paralleled the biblical one. Three years later came The King of Kings, which is, by the way, his favourite production. The Sign of the Cross followed in 1932, a drama of early Christianity in Roman times, with Charles Laughton as the Emperor Nero, Claudette Colbert as his Empress, Poppaea, Fredric March as Marcus Superbus, Prefect of Rome, and Elissa Landi as the Christian girl with whom he falls in love, only to find that her faith is stronger than her love, and is himself converted.

The idea of making Samson and Delilah has been in DeMille's mind for many years. As far back as 1935 he had a story treatment prepared for production from Chapters 13 to 16 of the Book of Judges, but he made an historical Western, The Plainsman, instead. Two years before actual production started in 1949, he brought out that treatment, which had been lying on the shelf, and began to work on it. For nearly a year his script writers listened to him and tried to put on paper what he wanted. During that time the script slowly took shape. The film itself was shot in sixty-two days, a considerable achievement. The tremendously
spectacular sequences in it, which include the Wedding Feast with its crowds and ceremonial dancers, the sequence in which Samson slays "a thousand Philistines" with the jawbone of an ass, and the climax, which shows Samson overthrowing the temple at Gaza, took about a week each.

Before studio filming began, however, a unit went on a two thousand mile trek across North Africa to film background scenery and action, and took back with them large quantities of native fabrics, domestic wares and farming implements for use in the studio.

The story of Samson the Danite, the strong man who slew a lion with his bare hands and waged war against the Philistines, is one full of passion. For this role Cecil DeMille chose Victor Mature. Hedy Lamarr was given the part of Delilah, the woman torn between love and hate who, to avenge herself on Samson for having spurned her, uses his love to learn the secret of his strength, robs him of his strength by cutting his hair while he sleeps, brings the great and proud man to blindness, degradation, and finally perishes with him in the ruins of the Temple which Samson, miraculously restored to strength, destroys by pulling down the great pillars that support it.

Samson and Delilah was Hedy Lamarr's first Technicolour film, and among the many magnificent gowns made for her in the Minoan fashion of five thousand years ago was one ornamented with two thousand real peacock feathers. Brightly coloured as the peacock is, it was not bright enough for Technicolor. The photographed feathers lacked lustre, so painters touched up the part that borders the "peacock eye" with metallic paint.

The lengthy supporting cast included two newcomers, thirteen-year-old Russell Tamblyn (playing the boy Saul) and Olive Deering, from the Broadway stage (in the part of Saul's childhood sweetheart), and several old-timers, notably seventy-two-year-old Bill Farnum, Nils Asther and Julia Faye, all stars of the silent screen.
YEARS come and go, but there is never a year without its quota of new faces in the film armament. In this and the following pages you will see a number of newcomers to the screen. Let's wish them the best of luck on their starry way.

Beautiful RUTH ROMAN, who has been nicknamed "The Brain," was born in Boston and attended the Bishop Lee School of the Theatre there. She is also a writer, having sold two film scripts before coming to the screen. Among the films in which she has played are The Window, Good Sam, Champion and Barricade. One of her favourite ways of spending her spare time is chopping down trees.

Married to a French film director, FLORENCE MARLY used to accompany him to the studio where she was constantly being taken for a star. Friends kept telling her that she ought to take advantage of her good looks and try film acting, and as her husband did not object she at last consented to try, more for fun than anything else. Red haired, blue-green eyed Florence, however, became well known in French films. She was playing in films in her own country—she was born in Czechoslovakia—when she was discovered for the American screen and she made her debut with Ray Milland in Sealed Verdict.

DAVID BRIAN was at one time an usher in a New York theatre, and then went on the musical comedy stage. He was hailed as a brilliant newcomer after appearing as Joan Crawford's leading man in the film Flamingo Road, and incidentally it was Joan who suggested him for this part. Born on August 5th, 1914, in New York City, David has blue eyes, blond hair and is six feet three and a half inches tall. He is an inveterate reader, and his hobbies include cars—he is the proud possessor of a 1931 model which he has converted into what he describes as "a spectacular speed wagon."
CORINNE CALVET, lovely young French actress, played her first English-speaking part in Rope of Sand. Daughter of a Parisian business man, Pierre Dibos, she went on the stage at an early age, playing in Paris and elsewhere, and she also did radio work. In her first French film she became a star. Corinne took her name from a bottle of Calvet wine as her father did not wish her to use the family name. She is petite, with blue eyes and light brown hair.

It was in Knock on Any Door that JOHN DEREK was introduced to filmgoers. This film was Humphrey Bogart's first independent production, and it was he who selected John Derek for the role of Nick Romano. This young man was born in Hollywood and both his mother and father were associated with films. As a youth John decided that he wanted to be an actor, but his father wished him to become an artist. Fame only comes to most artists after they are dead, John argued, but all the same he studied painting for a time. After his war service, however, he decided finally that he would like a screen career. Black-haired, hazel-eyed, he is half an inch under six feet in height.

Famous on stage and screen in his native Sweden as Alf Kjellin, CHRISTOPHER KENT made his Hollywood debut in Madame Bovary in the role of Leon Dupuis. Born in Lund, Sweden, the son of a professor at the university there, he had several boyish ambitions—wanting to become a doctor, a farmer, a priest and a painter—before he suddenly decided on acting. At the age of seventeen he tried to gain admittance to the Royal Dramatic Theatre in Stockholm, but was told to return in a year as he was too young. Impatient to begin his career he obtained a pupil-contract at a film studio. He appeared in twenty-six Swedish pictures and five Swedish stage plays. He has blond hair, blue eyes and is six feet tall.
ELIZABETH HENSON, who was chosen from over two hundred applicants to play the title role in the John Argyle film The Girl Who Couldn't Quite, is the daughter of Brigadier R. K. Henson, M.C., and she was born in Pachmari, India, where he was stationed. She went to school in the United States, where she was evacuated during the war, and it was there that she became interested in acting. On returning to England she went to the R.A.D.A.

Another newcomer to the British screen is fair-haired, blue-eyed STELLA ANDREW, who was one of the two leading girls in the otherwise all-men film of the Guards Armoured Division, They Were Not Divided. Stella, who hails from Tintagel, Cornwall, had good experience in repertory companies.

BEN JOHNSON, who had his first starring role in Mighty Joe Young and afterwards played in She Wore a Yellow Ribbon, is a former rodeo star. Born in Pawhuska, Oklahoma, he went to Hollywood in 1940 as a wrangler for the horses to be used in The Outlaw. He decided to stay there, and liked the film business so much he spent seven years trying to "crash" it, and during that time doubled for stars in stunt-riding sequences.

We first saw JOSE FERRER as the Dauphin in Joan of Arc. Born in Santurci, Puerto Rico, he received his education in his homeland and in America. He came to the screen from the stage where he had his greatest triumph in the title role of "Cyrano de Bergerac." His second film was Whirlpool.

KATHLEEN HUGHES, who made her film debut in a small part and then won a good role in Mother Knows Best, is a native of Hollywood. She was born there on November 14th, 1926. She attended a dramatic school and when appearing in her fourth play was discovered by a screen talent scout. She has light brown hair, hazel eyes and is five feet eight inches tall.
PATRICIA DAINTON, whom Ivor Novello chose to play the role of Grete when his *The Dancing Years* was to be filmed, had understudied the part on the stage in a touring company. Born in Hamilton, Scotland, Pat comes from a family all of whose members are connected with the stage. She started her stage training at the age of ten, and a year later she made her debut in a pantomime. She commenced her film career as a J. Arthur Rank starlet.

BEATRICE PEARSON, a charming young actress from the Broadway stage, made her screen debut co-starring with John Garfield in *Force of Evil*.

Born on May 8th, 1919, LEX BARKER became an actor on leaving Princeton University. After playing in a summer stock company and in two Broadway productions, he left the theatre for a year to please his father who wanted his son to be in business with him. After his war service Lex decided to resume his acting career. This time he tried screen work and after a little experience was chosen as the new "Tarzan." Six feet four inches in height, he has light brown hair and green eyes.

LEA PADOVANI, who made her first appearance on the British screen in *Give Us This Day*, playing opposite Sam Wanamaker, was born near Rome, in Italy. When school days were over she studied acting, then appeared on the stage in Rome. She played the lead in an Italian film about the Resistance Movement, which was shown in Hollywood but was not seen over here. Lea learnt English in two months and considers it the most musical language. She has dark brown hair and eyes. Her father brought her up like a boy, and from the age of five she learnt to shoot and ride. She also excelled at swimming.

When a Metro-Goldwyn-Mayer producer was in New York he saw JEAN HAGEN on the stage and was so impressed that he had a screen test made of her the next morning and flown to Hollywood the same afternoon. She was promptly given the important role of Harriet in *Side Street* with Farley Granger, Cathy O'Donnell, James Craig and Paul Kelly. So well did she play her part that immediately the film was finished she was handed a long-term contract. She was given a top role in *Ambush* and another in *Adam's Rib*. 
Although JAMES MITCHELL'S roles on the screen have been dramatic, it was his dancing ability which won him his first theatrical break. Hollywood offers came his way after a leading role on the Broadway stage in "Brigadoon." He had appeared in a couple of films when his big opportunity came in Border Incident, followed by Stars in My Crown.

Yorkshire-born BRIAN ROPER played the part of Ginger in the "Just William" films, and made his Hollywood debut in The Secret Garden. Back home again, he went off to Austria for Maria Chapdelaine. Began acting in amateur shows in Doncaster, and travelled all over England with a company belonging to the National Association of Boys' Clubs. Later he studied at the Old Vic.

JULES MUNSHIN made his screen debut in an outstanding small role as a waiter in Easter Parade, and then he had important parts in Everybody's Cheering and That Midnight Kiss. He came to the screen from the Broadway stage where he scored a hit in "Call Me Mister," for which he won two awards.

PATRICIA MARSHALL sang with a band before playing on the Broadway stage and she made her film debut in Good News. She has curly brown hair, and green-brown eyes.

GABRIELLE BLUNT, who was born in London was Joan Greenwood's understudy for the stage play "Frenzy," and made her film debut as Joan's sister in Whisky Galore.
A new cowboy star who was a real cowboy is REX ALLEN who is under contract with Republic and made his debut in The Arizona Cowboy. His father was a cowboy before him, and during his early years Rex lived the life of a typical ranch boy. He was eleven when his father bought him a guitar, and it was not long before he was entertaining at various clubs and benefits. He broadcast from a Chicago radio station for four years before coming to the screen.

PAMELA ARLISS is the daughter of producer-director Leslie Arliss, and she had her first speaking film part in her father's Saints and Sinners. She started her career with a few minor appearances as a mascot in her father's films, and then studied in repertory.

Another newcomer in Saints and Sinners was SHEILA MANAHAN, lovely Irish girl who was born in Dublin on January 1st, 1924. She commenced her career with the famous Abbey Players. Coming to England, she toured the North before making her West End debut.

ROSS FORD was a former law student at Indiana State University. He once portrayed a Scotsman in a university production of "The Hasty Heart." Producer Robert Sisk remembered this, and in consequence Ross was cast as a Scottish law student, Edmund Gwenn's son, in Challenge to Lassie.

DEE TURNELL danced with Fred Astaire in Easter Parade, then was selected to dance in a ballet scene with Cyd Charisse for Words and Music. Dee, who has golden hair, green eyes and is five feet six inches tall, was a night-club dancer.
When producer Stanley Kramer decided that two of the leading ladies for Kirk Douglas in Champion would be new discoveries, he picked LOLA ALBRIGHT for one of them. She had played small parts on the screen prior to this. Born in Akron, Ohio, on July 25th, 1925, she acted at a local radio station and did photographic modelling work before going to Hollywood. She is a honey-gold blonde with blue eyes.

GALE SHERWOOD, who was featured in Rocky, started out as a radio singer. A native of Hamilton, Ontario, Canada, she was only five years old when she made her first appearance as a singer at a broadcasting station there. Later she was starred on Canadian network shows. When she went to Hollywood with her family she continued her singing, and she was discovered for the screen when she was playing the title role in "Rosalie" at a Los Angeles theatre.

A novel road to the screen was taken by RICHARD STAPLEY. It was his interest in women's hats that led him there! The war interrupted his career with the Old Vic Company, and when he was discharged from the R.A.F. he wrote a novel entitled "I'll Wear It On My Head," which was inspired by a Hollywood columnist famous for her hats. Going to New York to collect more material on women and their hats, he accepted a part in a Broadway stage musical, and this in turn resulted in the role of John Brooke in the screen version of Louisa M. Alcott's Little Women.

RICHARD BURTON, young actor from Wales, was discovered by Emlyn Williams while still a schoolboy and brought to London to appear in his play "The Druid's Rest." When the play finished he joined the R.A.F. On being demobbed he intended to return to college, but his first film offer came along and he played the part of Gareth in The Last Days of Dolloyn.

Born in New York of Italian parents, MARIO LANZA first learned to sing by listening to records of Caruso. He was working as a piano mover, and singing while he worked, when a famous symphony conductor heard him and promptly made him his protégé. He appeared on the air and at concerts before M-G-M signed him to a film contract. His first picture was That Midnight Kiss.
Starting at the age of three with her parents in their touring company, RANDY STUART has had every kind of theatrical experience—vaudeville, repertory, radio, television, etc. She made her film debut as Rex Harrison's mother in the prologue scene in which he was born in The Foxes of Harrow. She has since had increasingly important roles in such films as The Street With No Name, You Can't Sleep Here and Dancing in the Dark. She has blonde hair, blue eyes and is 5 feet 4½ inches tall.

A visit to a pantomime at the age of three made little GLYN DEARMAN decide that he wanted to be an actor. Afterwards he was always playing at acting. Taken on a visit to a film studio as a special treat, he was spotted by an agent, and almost before he realized what had happened he was before a film camera. After two small roles, his first really important part was in The Small Voice. Born in Horncastle, Lincolnshire, Glyn Dearman is his real name.

HELEN WESTCOTT is Hollywood born. She arrived there on January 1st, 1928. The daughter of theatrical parents, she was only two years old when she made her debut in a singing and dancing act. She had a little screen experience as a child and at the age seven years she won a role in a Los Angeles stage production entitled "The Drunkard"—she played it for nine consecutive years. Eventually returning to the screen, she played small roles at first before being given her chance.

Her films include The New Adventures of Don Juan and Dancing in the Dark.

One of filmdom's most exciting newcomers is PAULA RAYMOND who jumped overnight from little theatre plays to leading lady opposite Robert Taylor. This tall brunette beauty is a former model whose screen test proved so outstanding that she was promptly assigned the romantic lead with Robert Taylor in Devil's Doorway.

WILLIAM NEFF is a Swiss. He was born in Zurich, but he was taken to America as a little boy. He received his wings during the war and came to England as assistant air attaché. Later he went to Sweden and Finland also as air attaché, and when the war finished he had the rank of lieutenant-colonel. He had always wanted to be an actor and when his war service was over he went to Hollywood where he was given a small role in They Were Expendable. This was followed by A Foreign Affair and the second lead in You Can't Sleep Here.
DEAN MARTIN is ostensibly the straight man of the comedy team of Dean Martin and Jerry Lewis—he is the one with the rich baritone voice. He was born on June 7th, 1917, in Steubenville, Ohio, and he tried many jobs before he became a singer. He and Jerry first teamed together about three years ago in a night club in Atlantic City.

Although an American, GAR MOORE had appeared in four Italian films when he was "discovered" by Hollywood. He was playing on the New York stage when he was offered the Italian film contract. His first American film was Illegal Entry which was followed by Abbott and Costello Meet the Killer.

One of Britain's screen stars is little JANETTE SCOTT, daughter of Thora Hird. She was given the name roll in No Place for Jennifer and she appeared in practically every scene. She was born on December 14th, 1938, in Morecambe, and has long brown hair, and very appealing grey-green eyes. She had had occasional film experience before her big chance.

Although ADRIAN BOOTH has had a good deal of screen experience in Westerns, her big chance is of recent date. Her studio decided to star her in important films, and she won high acclaim for her work in such pictures as The Plunderers. Adrian started out as social director at an hotel, and then became a singer with various bands.

Six feet one inch JOHN BROMFIELD was a tuna fisherman before he became an actor, and he was mending a fishing net when he was spotted by a film agent. His first really important role was in Rope of Sand. He has brown hair and hazel eyes, and is six feet one inch in height.

A war hero with no less than twenty-four decorations, AUDIE MURPHY was working in a radio repair service prior to the war. He had his first film chance in Beyond Glory, others include The Girl from Texas, The Kid from Texas and Bad Boy.
MARIE WINDSOR was born in Marysville, Utah, and spent her childhood on a ranch. At eighteen she went to New York determined to become an actress. She appeared in dozens of radio shows, and then going to Hollywood for a holiday, decided to remain there. She started on a film career and her big chance came when George Raft chose her to play opposite him in Outpost in Morocco.

A young teacher at a London school, DILYS JONES, was selected out of two hundred applicants for an important role in Blue Scar. She was chosen because of her refreshing personality. Although her only acting experience had been in school plays and a little broadcasting work she was completely without nervousness when she took her film test.

JERRY LEWIS is one half of the comedy team of Dean Martin and Jerry Lewis who made their first screen appearance in My Friend Irma. He was born on March 16th, 1926, in Newark, New Jersey. Even during his schooldays he put on amateur shows, and when he was fourteen the American Red Cross presented him with a plaque for a show which raised a lot of money for the organisation.

ANTHONY JAMES had never faced a camera before he played the part of Dafydd in The Last Days of Dolwyd. Born in Cardiff in 1928, he worked on a local paper, but wanted to be an actor. He won a scholarship to the R.A.D.A.

After one or two minor parts on the screen JOHN BARRY stepped right into the leading role of A Matter of Murder opposite Maureen Riscoe. Schooldays over, John tried several jobs before joining the R.A.F. in 1938. It was during the war, when he spent any time off from flying duties in organising shows for the troops, that he decided he would like to be an actor.

HELEN BACKLIN is an attractive blonde from Minnesota who had her first film opportunity in the British film The Chiltern Hundreds. She had acted previously on the stage.
AMANDA BLAKE who made her film debut in *Stars In My Crown* had previously done "little theatre" work. She was discovered for the screen when the daughter of an M.G.M. producer visited her home and the producer's wife decided to take her to the studio where she was signed without the usual test.

When she was attending the Los Angeles City College, her fellow-students decided that DONNA MARTELL ought to be on the screen. One of them knew a film agent and persuaded him to see Donna. A film part resulted, and eventually she had her first leading-lady role in *Abbott and Costello Meet the Killer*. Born on Christmas Eve, 1927, her real name is Donna de Maria. She is an accomplished pianist, a good horsewoman, and speaks Italian fluently—her father is of Italian descent.

RALPH CLANTON, a young American stage actor who made a great hit with Godfrey Tearle in a production of "Antony and Cleopatra," came back to Britain to meet friends he had made when serving during the war in U.S. destroyers. While he was here he met Terence Young, British film director, and in consequence was offered the leading part in *They Were Not Divided*, epic of the Guards Armoured Division's wartime European advance.

On demobilisation from the U.S. Navy ANTHONY CURTIS enrolled at a dramatic school, where a production of "Golden Boy" won him a film career. He was in *Cris Cross*, *The Lady Gamblers*, *City Across the River* and *Johnny Stool Pigeon*. Born in New York his real name is Bernard Schwartz. His father was a well-known actor in Budapest.

*Train of Events* was PETER FINCH'S first film in Britain, but he had played in Australian productions and he had a small part in *Eureka Stockade*. Born in South Kensington, London, on September 28th, 1916, he lived in Paris and Madras, and then went to his grandparents in Sydney, Australia. He was well known on stage and radio in Australia.
Green-eyed, blonde MEG RANDALL became interested in acting when she was given the lead in a play while at high school. She studied dramatics at the University of Oklahoma and then went to Hollywood to stay with a friend. Her visit resulted in a screen career, and the films in which she has played include *Criss Cross*, *Abandoned* and *The Life of Riley*. Meg's hobby is collecting antique clocks; for sports, she prefers ocean fishing.

SONO ŌSATO was a former ballet star and she made her motion-picture debut as a gypsy dancer in *The Kissing Bandit*. Dark haired, dark eyed, she is the daughter of a Japanese father and an Irish mother.

A famous radio announcer who had always wanted to be an actor, PAUL DOUGLAS after years of broadcasting made one of Broadway's most sensational debuts in the hit play "Born Yesterday." Hollywood offers began to pour in. *A Letter to Three Wives* was his first film, then came *Everybody Does It* and *It Happens Every Spring*.

DENISE DARCEL was known as "the most photographed girl in France." Born in Paris, she became a featured singer there at La Comedie Francaise and at some of the most important night clubs. She refused to sign with any French film company because she wanted a Hollywood screen career. Her wish was eventually granted and she made her debut in *To the Victor*. Later she was elected for the only feminine role in *Battleground*.

On leaving school LAURENCE PAYNE worked in the city for about five years, all the time longing to go on the stage but unable to afford the training. Then he heard that a scholarship scheme was being instituted at the Old Vic. He put down his name and was the first to receive a scholarship there. He made good on the stage, then an important role in *Train of Events* marked his film debut.
MARION MARSHALL was originally America's most popular model, and 20th Century-Fox decided that she would be an asset to the screen and gave her a long-term contract. After six months' grooming she appeared in one or two films and was then given her first major assignment in You Can't Sleep Here. Born in Los Angeles, DEBRA PAGET comes from a theatrical family, and she began studying dramatics at the age of eleven. She made her first professional appearance on the stage with Charles Coburn, and commenced her film career with a long-term contract and a top role in Cry of the City opposite Richard Conte. A sister of Teala Loring, she has auburn hair and green eyes. Blue is her favourite colour, bad manners her pet aversion.

Musical comedy star from France is ROGER DANN, who was signed for the screen by Paramount. Tall, dark-haired. While serving in the French Army he was captured by the Nazis in 1940, and entertained other prisoners in a dozen camps.

LAURA ELLIOT'S sole acting experience before films was in a high school play. She was a secretary in her father's office, then one day she met Paramount's supervisor of talent and the next day she was given a screen role. Her films have included Special Agent and File on Thelma Jordan.

Black-haired, brown-eyed, six feet two and a half inches tall, JOHN BARAGREY was well known on the stage before beginning his screen career. His films include The Loves of Carmen and Shockproof.
Blue-eyed, brown-haired BETTY CALDWELL hails from Mason City, Iowa. Among the films in which she has played are On Our Merry Way, Strange Woman, Ever Since Eve and A Miracle Can Happen.

Offering her services to USO during the war, BETTY LYNN undertook the Burma Road journey and traversed little-travelled jungle by-paths in a jeep, entertaining the troops. With her were only her driver, and her accompanist with his guitar. She was discovered for the screen when she was in a show on Broadway, and made her film debut in Sitting Pretty. Her other films include June Bride, Mother Knows Best and Father Was a Fullback.

RAYMOND YOUNG used to visit the theatre as a small boy with an actress aunt and decided that he would like to go on the stage when he left school. His parents were against it, however, and for two years he worked in an insurance office before going on the stage. His first feature-length film was Adam and Evelyne.

ANN FRANCIS, young M.-G.-M. actress, made her stage debut when only eleven years old, playing the role of Gertrude Lawrence as a child in "Lady in the Dark." She was a child model and a radio and television performer.

PAUL CHRISTIAN is the first artiste from Switzerland to invade Hollywood, co-starred with Maureen O'Hara in Bagdad. He had played on the screen in his native country and Vienna. Six feet three inches tall, he has brown hair and eyes.
JOAN EVANS, who made her screen debut in Roseanna McCoy, is a godchild of Joan Crawford.

JACQUES FRANCOIS, from the French stage and screen, made his Hollywood film debut in The Berkleys of Broadway. Born in Paris, he has fair hair and blue eyes.

PEGGY DOW was given a small part in Woman in Hiding. She was so good that it was built up to a featured role and she became a star overnight in Underlow and Confidential Squad.

BRIDGET CARR was dancing at a New York night club when spotted by film talent scouts. She was given a contract and the role of one of Clark Gable's girl friends in Key to the City.

SHARI ROBINSON, who made her film bow in You're My Everything, was born on November 5th, 1938, in Indianapolis, where she made her first stage appearance at the age of 24.

LYLE BETTGER, who went from the New York stage to play in The Lie, was born February 13th, 1915, in Philadelphia. Six feet tall, he has blue eyes and fair hair.

NATASHA PARRY was comparatively unknown when Sir Michael Balcon chose her to play in Dance Hall.

WILL GEER is a newcomer to Hollywood for the second time. He left to go on the Broadway stage about fifteen years ago. He came back in Lust for Gold, followed by Hounded and Anna Lucasta.

NANCY OLSON had a co-starring role in her very first film, Canadian Pacific, followed by another important part in Sunset Boulevard. Blonde, blue-eyed, she is five feet five inches tall.

JUDY HOLLIDAY, young star of the Broadway stage, came to the screen in Adam's Rib as the "wronged wife."
It's bedtime and there are three delicious, steaming cups of Bournville Cocoa ready for Colin, Carol and Chris. But each cup is marked with a 'C' and they don't know which is which. See if you can help. Follow the line running from Chris to his cup and then try sorting out the other two before the Cocoa gets cold!
Courtesy of the Wisconsin Center for Film and Theatre Research

Coordinated by the Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from John McElwee